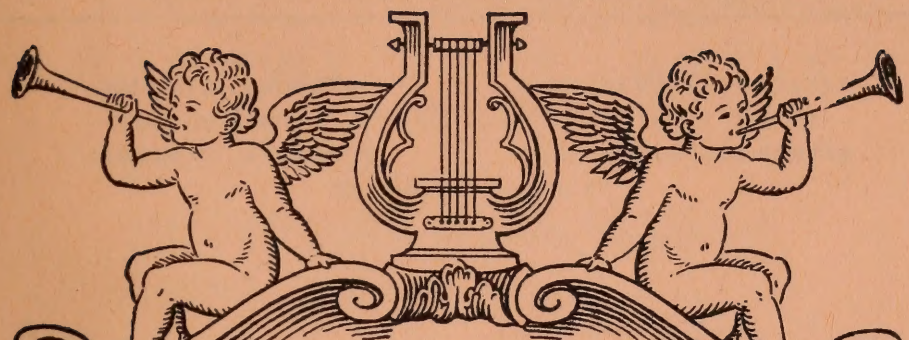


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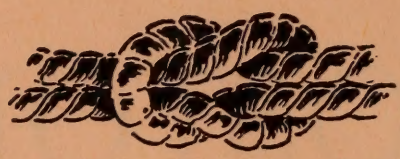
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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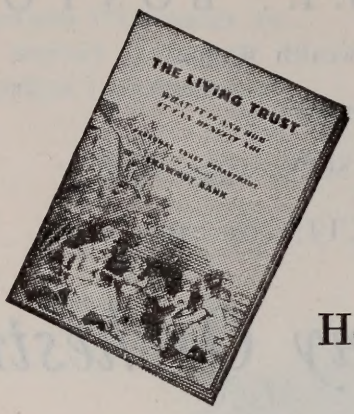
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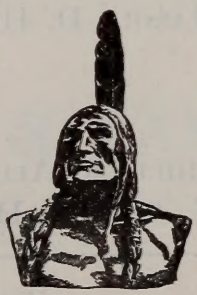
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Exhibitions
Features of the 75th Anniversary Season
Open Rehearsals
New Recordings

EXHIBITIONS

Paintings by Paul Barruel and Andrew Wyeth are on view in the gallery. Pictures and memorabilia drawn from the seventy-five years of this orchestra are on view in the cases.

Paul Barruel, born in Paris in 1901, has recently become internationally known through his striking illustrations for his own book, "Birds of the World, Their Life and Habits" (1953), and for Bourlière's book, "The Natural History of Mammals" (1954). From childhood he was fascinated by natural history and paintings of birds and animals. When he decided to become an artist, it was only natural that he would devote himself to depicting wild life. His portrayals are based on an intimate and first-hand knowledge of the subjects and their actual surroundings.

This is the first showing in the United States of M. Barruel's paintings. He holds the honorary title of Attaché du Muséum National d'Histoire Naturelle, Paris.

The following is a quotation from an article on Andrew Wyeth in *Life* Magazine. "If there is such a thing as a purely American tradition in art, it is represented at its best in the straightforward canvases of Andrew Wyeth. A penetrating and tireless observer of two rural settings, Chadd's Ford, Pennsylvania, in winter, and the little town of Cushing, Maine, in summer, he portrays them with an almost psychological insight into their subtly changing moods and atmospheres."

Born at Chadd's Ford, Pennsylvania in 1917, he is today conceded to be one of America's foremost artists, His dramatic picture "Soaring" from the collection of Maxim Karolik is one of the great contemporary masterpieces.

• •

FEATURES OF THE 75TH ANNIVERSARY SEASON

The *Sixth Symphony* by Darius Milhaud, to be performed next week, will be the first of the new works to be performed this season as part of the orchestra's 75th anniversary. (The *Symphonic Fantasies* by Martinu, introduced at these concerts last January, was actually composed at the personal re-

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quest of Mr. Munch. It has nevertheless been included among the anniversary works.) The Boston Symphony Orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned these scores. The composers invited consist of six in Europe, eight in the United States and one in South America. Each piece will be dedicated to the memory of Serge and Natalie Koussevitzky. The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

(United States)
Samuel Barber
Leonard Bernstein
Aaron Copland
Howard Hanson
Bohuslav Martinu
Walter Piston
William Schuman
Roger Sessions

Benjamin Britten (England)
Henri Dutilleux (France)
Gottfried von Einem (Austria)
Jacques Ibert (France)
Darius Milhaud (France)
Goffredo Petrassi (Italy)
Heitor Villa-Lobos (Brazil)

• •

The Orchestra will give a concert in the new Kresge Auditorium of the Institute of Technology on Monday evening next. The concert will be televised on Channel 2.

• •

Having accepted an invitation from Scotland, the Orchestra will visit Edinburgh to give five concerts at the Festival there next August.

• •

OPEN REHEARSALS

A series of six Open Rehearsals will be given in Symphony Hall through the season on November 10, January 5, February 16, March 8, April 5 and April 19. A subscription for the series may now be had at a considerable saving from the single price.

• •

NEW RECORDINGS

Berlioz's *Fantastic Symphony,* just released, will be the third major work by Berlioz which has been perpetuated on records by this Orchestra under the direction of Charles Munch. The complete recording of Ravel's *Daphnis and Chloe* with chorus recalls the performance of this work at the concerts of last season. Another new release is Tchaikovsky's *Sixth Symphony* under the direction of Pierre Monteux.

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First Program

FRIDAY AFTERNOON, SEPTEMBER 30, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 1, *at* 8:30 *o'clock*

BEETHOVEN.....Overture "The Consecration of the House," *Op.* 124

HAYDN.....Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

STRAUSS....."Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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OVERTURE *"DIE WEIHE DES HAUSES"* (THE CONSECRATION OF THE HOUSE), *Op.* 124

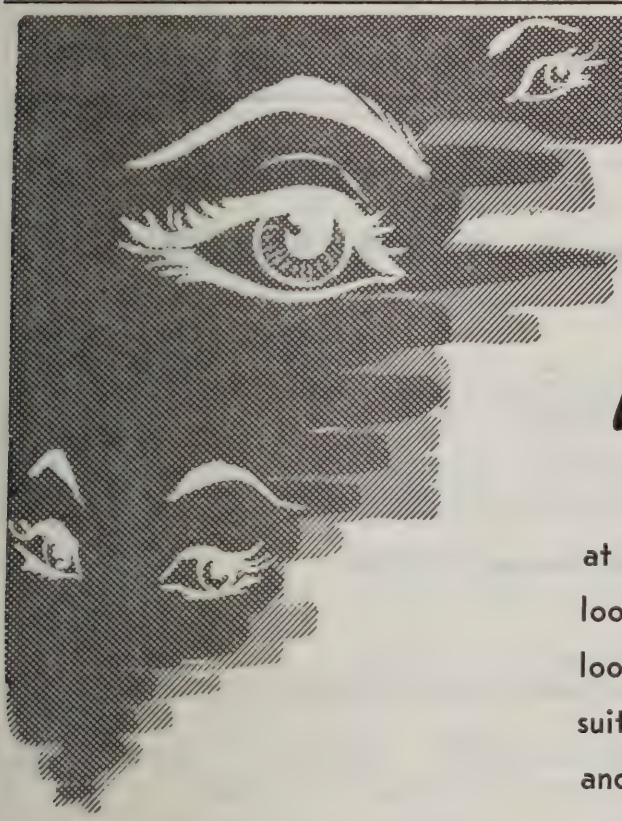
By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Overture was composed in September, 1822, and published in 1825, with a dedication to Prince Nicolaus Galitzin. It is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE first music performed by this orchestra was Beethoven's Overture "The Consecration of the House" with which Georg Henschel opened the orchestra's first concert in the Music Hall, Boston, October 22, 1881. When, as Sir George Henschel, he returned to conduct this same program at the Orchestra's 50th anniversary, he accordingly repeated the number on October 10, 1930 in Symphony Hall.

Beethoven was asked to provide music for the opening of the Josephstadt Theatre in Vienna on October 3, 1822. He also composed other music for the occasion, borrowing numbers from "The Ruins of Athens." The composer conducted, but in his advanced state of deafness he had to depend almost entirely on the eye, and the performance of the Overture, after a single hurried rehearsal consisting mainly of the correction of copyist's errors, was far from smooth.



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Beethoven's friend Schindler stood behind the composer to forestall trouble in the beat. Nevertheless, the piece was well received and repeated.

The following anecdote is related by Schindler in his memoirs of Beethoven: "One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself also as to the manner in which he purposed treating them — one in the free style and one in the strict, and, indeed, in Handel's. As well as his voice permitted he sang the two motives and then asked us which we liked the better. This shows the roseate mood into which for the moment he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture, *'Zur Weihe des Hauses'* as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict, expressly in the Handelian, style."

Beethoven's admiration in his last years for the music of Handel is well known.

The Overture consists of a slow introduction and a lively fugue.



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SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series)
By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

The most recent performances at these concerts were on November 7 and 8, 1941.

The symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always

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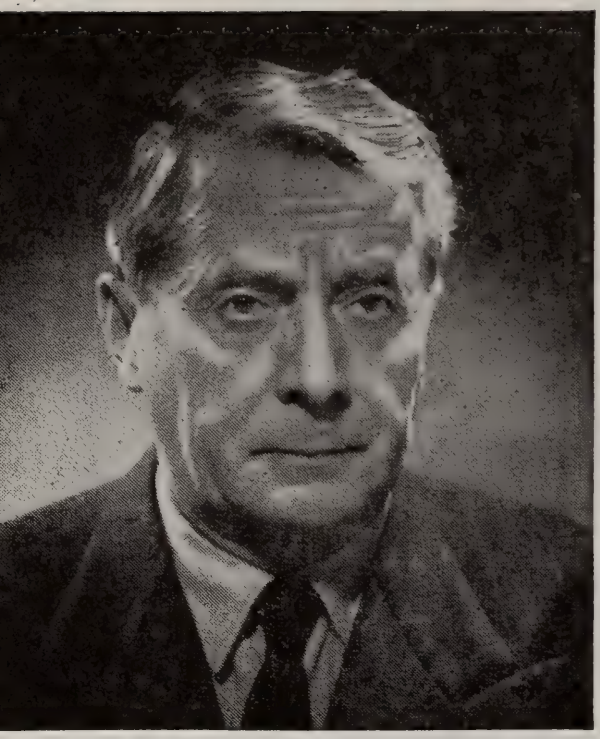
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at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

* It was not until 1817 that the programs of the London Philharmonic Society identified symphonies by number or key.

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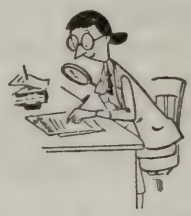
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As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

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The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. (The melodic first phrase of the largo which introduces the symphony Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*)





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"DON JUAN," Tone Poem (after Nikolaus Lenau), *Op.* 20

By Richard Strauss

Born in Munich, June 11, 1864; died in Garmisch, Sept. 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The most recent performances in this series were on January 5–6, 1951.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" – *Aus Italien,* and a "Tone Poem" — *Macbeth.* He had ready for his Weimar audience at the second concert of the season a new tone

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poem, *Don Juan,* which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and

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A MEMOIR OF OLIN DOWNES

(January 27, 1886 - August 22, 1955)

By LUCIEN PRICE

Reprinted from the *Boston Globe*, August 27, 1955

As music critic of the Boston Post from 1906 until 1924 when he joined the New York Times, and through the years following, Olin Downes has written almost countless reviews of the concerts of this orchestra — reviews valuable because they reported the performances to a vast reading public in a genuinely friendly spirit duly conditioned by the impartiality of his calling.

The memorial here quoted from the Boston Globe has the understanding of a colleague and of a fellow searcher for the finest in music.

His career was a story by Horatio Alger scored for full orchestra. Those who "knew him when" will tell you that his formal schooling ended in the elementary grades and he started here across Wash-



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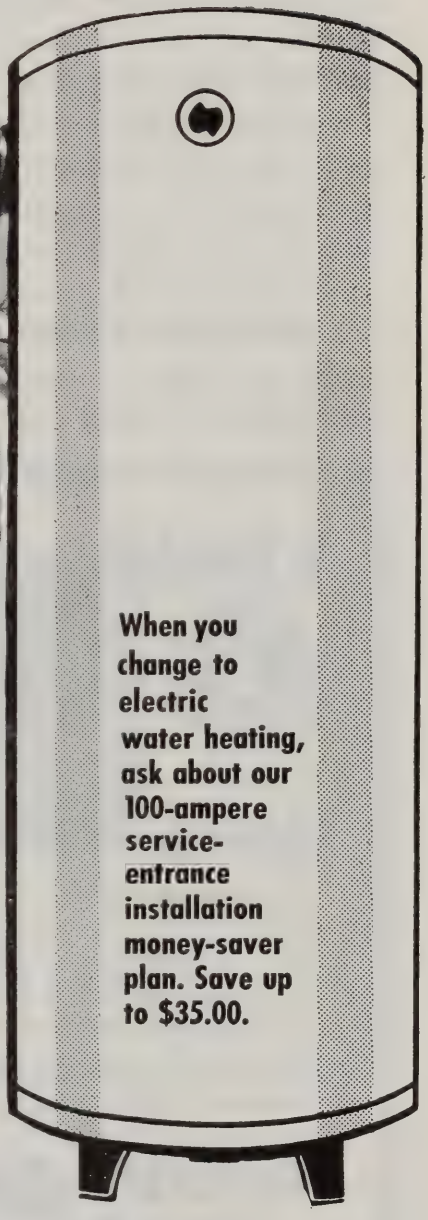
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ington Street at the Boston Post running an elevator. When he died, last Monday, if there was a more eminent reviewer of music in this country, what is his name? Downes was not a Philip Hale, an "H. T. P.", an Aldrich, a Finck, a Krehbiel, or a Huneker; he was a personage in his own right.

A reviewer of music is not likely to be the best-loved citizen. If he is honest, even with all his tact, skill, generosity and good temper, times come when he must speak out. His task is not all maple sugar; occasionally he has to serve a sour cucumber pickle. Besides, his opinion may be wrong, for musical criticism is largely subjective, at the mercy of taste, temperament, and euphoria. How often a critic decides to give a performance the benefit of the doubt, "This may not be one of my good days."

Downes had the great good luck not to go to Harvard. College would have cramped his style. He was an original and meant to remain so. Providence, for example, was not one of his divine attributes, but love of music emphatically was, with an abounding enthusiasm which could survive the sneers, leers, and jeers of the hypercritical, and a zest of enjoyment which he could convey from what he had felt and heard and seen in concert hall or opera house to the cold type of newsprint on wood pulp next morning.

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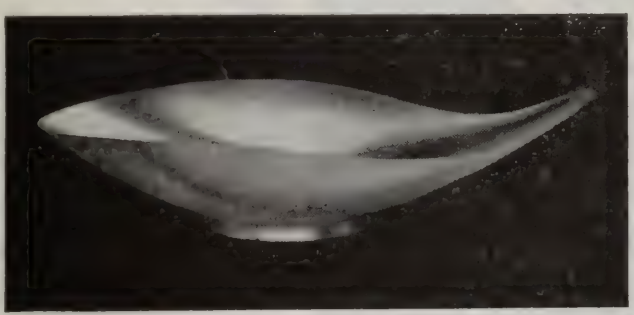
Obliged for years to peruse the New York Times as faithfully as Holy Writ each morning of my life, I mitigated my sentence by opening it first to what Olin Downes and Brooks Atkinson had to say about music and drama. It was sure to be well written and hold something of worth. After that one could with better patience read the usual tripe common to all news columns. Time and again Downes wrote journalism that was literature. One kept his pieces or could remember them without keeping.

He knew his limitations and made no bones about telling. In Paris one summer, as a young man, he asked Mary Garden for an interview and she, always happy to oblige, took him out to a bench in the Luxembourg Gardens where, as was her wont, she proceeded to talk gorgeously.

"As the August afternoon wore on," said Downes, "I began to fidget and finally interrupted, 'Miss Garden, this has been wonderful, but isn't it time we started our interview?' Her eyes popped wide open and she exclaimed, 'For God's sake, young man, what do you suppose I have been talking to you for the past two hours?' "

In Finland he was adored. Had he not persuaded Koussevitzky to give Jean Sibelius the performances which so helped to carry him to

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world fame? Tuomari Arvi Paloheimo, son-in-law of Sibelius, carried them to a rustic hunting lodge where there happened to be a good piano. In favoring circumstances of privacy and warmed by conviviality, Downes was moved to impersonate assorted virtuoso pianists playing in their characteristic styles in Carnegie Hall. Paloheimo said, "Jean laughed so hard I was frightened. I thought he would have a hemorrhage."

* * *

Did I say Horatio Alger scored for string choirs, woodwind, brass, percussion, celesta, glockenspiel and organ? All that and more, both on the humdrum side and on the dramatic. Seventeen years he slaved here in Boston, studying, practicing, reporting, doing hack work, learning his trade from the ground up – including up the elevator shaft. One saw him at concerts, blue-eyed, fair-haired, Nordic, already a little on the plump side, interested, eager, cordial, conversible.

Then one May morning at Amherst, Massachusetts, where I happened to be rusticating, in walked Downes. Big story. Louis Lyons had just broken it wide open in the Springfield Republican to the discomfiture of the trustees of Amherst College who were preparing



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to remove Dr. Alexander Meiklejohn from the presidency of Amherst. As I happened to be a devoted adherent of that valiant liberal and knew too much to dare talk, I was a total loss to Downes the reporter, but he also wanted to discuss something else.

"Aldrich has announced his retirement from the Times, and word has come to me that I am among those being considered. Absurd, of course; but knowing that I am now being read by him, naturally I have never written worse in my life. How does one learn to write?"

He was quite serious. So for the rest of the rainy forenoon we talked of that. When the next October came, opening the N. Y. Times, here was the review of the New York Philharmonic by Olin Downes.

* * *

In Boston his lack of a Harvard degree had got him some rough treatment, and he was very far from thinking its lack a piece of good luck. What he had not sufficiently considered was that this lack set him passionately studying his life long. The boy who, not being naturally an athlete, painfully makes himself one, is carried far beyond and keeps in training long after the natural athletes let themselves go to pot. One August late in the 1930's at Saratoga with the Kousse-

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vitzkys, here was Downes lugging about a ponderous tome, the one-volume edition of Jacob Burckhardt's "The Civilization of the Renaissance," for light summer reading.

For Downes was an Elizabethan. Without the alteration of a syllable he would have fitted into the Mermaid Tavern. His conversation was a cadenza, a bravura piece mainly for solo instrument though with an occasional passage of orchestral accompaniment for muted strings, it was a rhapsodic improvisation, sometimes agreeably on the bawdy side, with dazzling bursts of impromptu virtuosity.

I love to remember him after some Good Friday matinee of "Parsifal" at the Met, dining in the Hunting Room of the Hotel Astor and discoursing passionately of Wagner with flashing eyes and floating hair, while he waved his fork like a conductor's baton. There was an oyster on the end of the fork.

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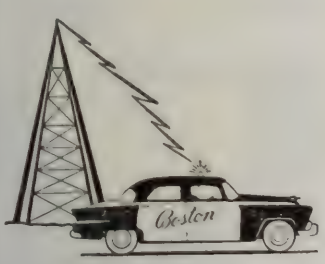
THIS WEEK'S PROGRAM ON LONGPLAYING RECORDS

By MARTIN BOOKSPAN

THOUGH unperformed at these concerts for the past twenty-five years, Beethoven's "Consecration of the House" Overture is well represented on longplaying discs. There are especially fine recordings by Toscanini with the NBC Symphony Orchestra (RCA Victor) and Hermann Scherchen with the Vienna State Opera Orchestra (Westminster). Both make much of the drive and excitement in the score; in these performances the Overture emerges as a heroic and thrilling work. On a more subdued emotional level are the performances by Eduard van Beinum and the London Philharmonic Orchestra (London) and the venerable one by the late Felix Weingartner with the London Philharmonic Orchestra (Columbia) which was transferred to longplaying discs some time ago.

Three longplaying recordings of Haydn's Symphony No. 102 exist; unfortunately, however, none of them is completely satisfying. The recording by the Vienna Symphony Orchestra conducted by Hermann Scherchen (who has recorded all twelve of Haydn's London sym-





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phonies for Westminster) is hard-driven and rather heavy-handed, that by the London Philharmonic Orchestra conducted by Georg Solti (London) is superficial and unimaginative. Neither of these recordings eclipses memories of the superb performance of the score by the Boston Symphony Orchestra under Dr. Koussevitzky's direction which was available in the old days of the 78 rpm record.

As "Don Juan" was Richard Strauss' first big popular success, so is it the most recorded of his Symphonic Poems, with an even baker's dozen recordings from which to choose. Again one turns to the performance by Toscanini with the NBC Symphony Orchestra (RCA Victor) for a reading of unleashed power and intensity. The recording, one of Toscanini's best, was the first one made after he returned from a temporary retirement forced upon him by a painful knee ailment in 1951. Other fine performances of the score are by Fritz Reiner with the Chicago Symphony Orchestra (RCA Victor), Bruno Walter and the New York Philharmonic-Symphony Orchestra (Columbia) and Eugen Jochum and the Amsterdam Concertgebouw Orchestra (Epic).



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As might have been anticipated, so standard a work as Brahms' Second Symphony exists in a variety of alternate recordings on long-playing discs. They cover a wide gamut of interpretation — from the willful and capricious version by Furtwängler with the London Philharmonic Orchestra (London) to the sentimentalized one by Schuricht with the Vienna Philharmonic Orchestra (also London) to the straightforward ones by Monteux-San Francisco Symphony Orchestra (RCA Victor), Ormandy-Philadelphia Orchestra (Columbia), Rodzinski-New York Philharmonic-Symphony Orchestra (Columbia-Entré), van Beinum-Amsterdam Concertgebouw Orchestra (Epic) and Weingartner-London Symphony Orchestra (Columbia), to the supercharged excitement of the Toscanini-NBC Symphony Orchestra performance (RCA Victor). Any one of the last six mentioned is an acceptable version, but there still is room for an all-around performance and recording of surpassing excellence of this, one of the most popular of symphonies.



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performances in this series were on October 9, 10, 1953.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of

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the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say



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in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported

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in a letter to their friend Hermann Levi, "a new symphony in D major – the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]."

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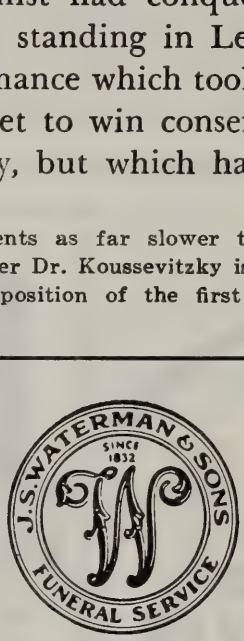
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And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

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If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor

* This shows the first two movements as far slower than any present day practice. A timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

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Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

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Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.



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THE repetition on this program of Beethoven's Overture and Haydn's Symphony from Mr. Henschel's initial program of October 22, 1881, invites a glance at the Boston papers of that time and their reception of the then new orchestra. There was very little musical news. President Garfield had succumbed to the bullets of an assassin just a month before (September 21), but there was only passing mention of his successor, Chester Alan Arthur. The newspaper headlines were given to what the *Evening Transcript* called "the muddle in Ireland." On October 9, Parnell, facing Gladstone as champion of the tenant farmers against the landlords, had called the prime minister "a masquerading knight-errant," and was called in retort a "leader of rapine." For the moment Parnell was in jail. Fanny Davenport was playing Camille at the Globe Theatre; Rossi, Othello at the Boston Museum, and Joseph Jefferson was announced for Rip Van Winkle.

Any musical paragraphs were incidental. From time to time there were performances by the so-called Philharmonic Society under Dr. Louis Maas; by the Harvard Musical Association Orchestra under Carl Zerrahn; or the Conservatory Symphony Orchestra under the same conductor, which was then advertising five concerts through the season at $1 or $1.50 for the series, boasting "a large and splendid orchestra of picked musicians — fine solo talents." This orchestra, however splendid, disappeared with its fellows when the intentions of the new benefactor came to be felt.

When Henry Lee Higginson announced that he had brought together an orchestra, most people probably did not look upon the venture as more than another coming together of players for an occasional evening of music making. Those who knew Mr. Higginson's degree of purpose and pertinacity probably did realize that an orchestra brought and held together by him, under an imported conductor for regular weekly concerts, might well justify the claim implied in its title: "The Boston Symphony Orchestra."

An item in the *Morning Journal* of Saturday, October 22, shows that at least the more musical citizens of Boston appreciated that Mr. Higginson was a man to be counted upon for real results. A story in its columns reports a banquet given the night before at Revere House (a hostelry on Bowdoin Square, now long since vanished) in celebration of the 70th birthday of Franz Liszt, then still living. The 150 guests, including the musical *cognoscenti* of Boston, had advanced the feast a day "so as not to interfere with the symphony concert announced for tonight." The speaking no doubt continued far into the night, while those who had met Liszt or studied with him boasted

of their experiences. But they were obviously well aware that the concert announced for the night following at the Music Hall by Mr. Higginson's newly gathered orchestra under its conductor from England, Georg Henschel, would be an event not to miss.

The concert was duly reported in the papers on the Monday following. An editorial in the *Boston Transcript* noted that the attendance practically filled the capacity of the Music Hall, although there was a little "thinning out" near the organ. "Upon examining the audience closely, one found that almost everybody whom the earnest music lover could wish to be there was actually there. It was an 'oratorio' audience; anyone familiar with the concerts of the Handel and Haydn Society will know what that means." The writer went on to remark that "the playing was as fine as we have ever heard in this city. . . . Mr. Henschel's command of his men is absolute and electric; more than this, he not only governs his orchestra with a very firm hand, he not only makes them do just what he pleases, but (what is quite as important) he makes the audience feel that he does so." This critic only regretted that Mr. Henschel had allowed himself to be carried away by his "momentary enthusiasm" to an impetuous interpretation of Haydn, which was beyond the bounds of a decent classical restraint. The *Globe* reported a similar impression: "If any criticism could be made of Mr. Henschel's leadership, it would be on the pardonable fault of that gentleman's great enthusiasm which may at times carry him beyond the limits of careful calculation and cool-headedness." This critic applauded the program in that "there was nothing to detract from the dignity and elevation which such an occasion demands." The *Transcript* also complimented Mr. Henschel's good taste in omitting encores. A soloist at each concert was then and for a long time afterwards a *sine qua non*. When the second concert was reviewed; the *Globe* took exception to Beethoven's First Symphony: "It has all the weakness of imitation — Haydn's form without his spirit." This writer had not yet caught Mr. Henschel's dire intentions in regard to Beethoven. He was to perform all nine symphonies in order through the season and to repeat the practice through the remaining two seasons of his term.

Reviewing the second concert, the *Transcript,* which gave the larger part of a front-page column to its review each Monday, noted that Brahms's Tragic Overture, billed on the program as "new," was also announced to be repeated in the following week. The critic explained that it was impossible to give a fair estimate of a new work by Brahms on one hearing. He therefore postponed his comments until the second week. They turned out to be entirely favorable.

Mr. Henschel, and in fact the Orchestra itself, shortly came under sharp criticism in the press, not only from critics, but from anonymous writers of letters where professional rivalry may have been involved. The tale is entertainingly told in M. A. DeWolfe Howe's history of the Orchestra. The rejoinders were pointed and indignant, and needless to say soon prevailed.

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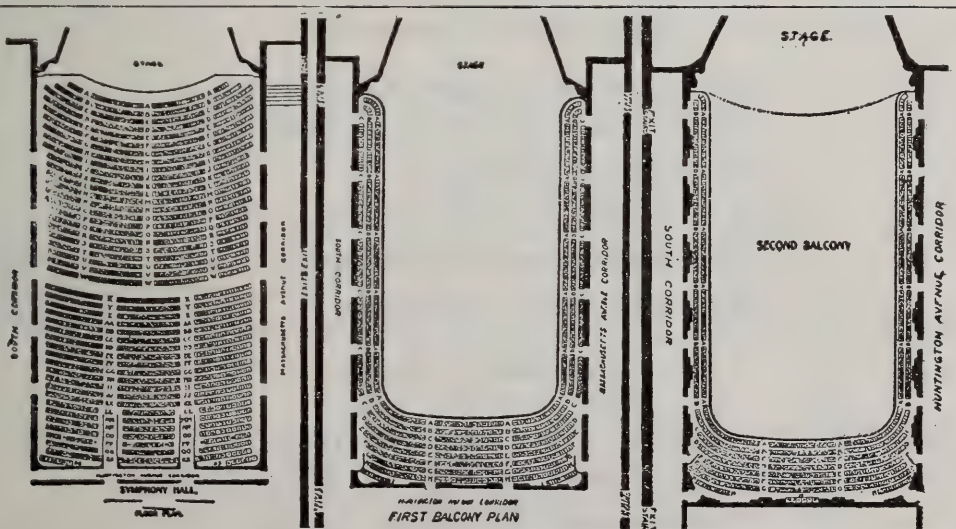
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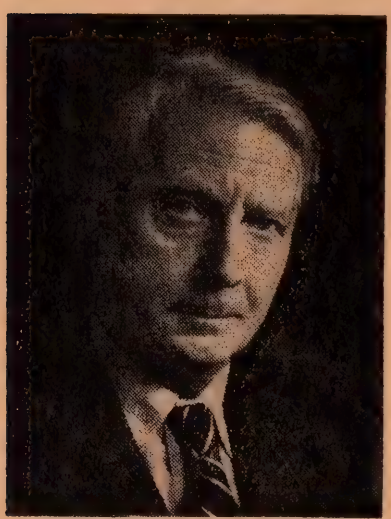
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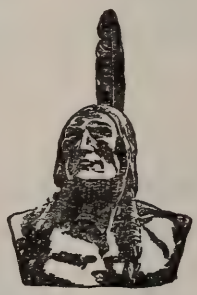
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Water colors of birds by the French artist and naturalist, Paul Barruel, are on view in the gallery; also the large canvas, "Soaring," by Andrew Wyeth.

• •

WELCOME TO A DISTINGUISHED ORCHESTRA

The Philharmonia Orchestra of London, under the direction of Herbert Von Karajan, is to visit America and will play in Symphony Hall on Saturday night, November 19 next. All Boston Symphony subscribers will be given the opportunity of obtaining seats in their preferred location prior to the public sale, which will open on October 22.

• •

THE TOUR

In the third week of the season (beginning Monday, October 10) this orchestra will undertake a two-weeks' tour of cities of the South and Mid-West, some of which it will be visiting for the first time. Charles Munch will conduct. The itinerary is as follows:

OCTOBER

10 Norfolk, Va.
11 Charlotte, N. C.
12 Birmingham, Ala.
13 New Orleans, La.
14 Shreveport, La.
15 Jackson, Miss.
16 Atlanta, Ga. (matinee)
18 Chattanooga, Tenn.
19 Urbana, Ill.
20 Lafayette, Ind.
21 Fort Wayne, Ind.
22 Detroit, Mich.
23 Saginaw, Mich. (matinee)
24 Ann Arbor, Mich.
25 Utica, N. Y.

Norfolk, Charlotte, Birmingham, Shreveport, Jackson, Urbana, Lafayette, Fort Wayne, and Saginaw will be visited for the first time by this orchestra.

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Haydn — Symphony No. 102
Debussy — "La Mer"
Brahms — Symphony No. 2

Berlioz — Fantastic Symphony
Haydn — Symphony No. 102
Ravel — "Daphnis and Chloe" (Second Suite)

Berlioz — Fantastic Symphony
Debussy — "La Mer"
Ravel — "Daphnis and Chloe" (Second Suite)

• •

THIS WEEK'S PROGRAM ON LONGPLAYING RECORDS

By MARTIN BOOKSPAN

Mozart's G Minor Symphony, No. 40, is available in no fewer than 18 different longplaying recordings. And it is safe to predict that several more will be released before the celebrations of the 200th anniversary of the composer's birth have been concluded. With this veritable spate of recordings from which to choose, perhaps the most recommendable ones are those by Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia), Josef Krips and the London Symphony Orchestra (London) and Bruno Walter and the New York Philharmonic-Symphony Orchestra (Columbia). Both the Walter and Krips recordings are fairly recent; the Beecham is a re-issue of his older 78 rpm recording which was and still is a gem. Perhaps the final choice will be decided by the couplings in each instance: Beecham and Walter couple two other Mozart symphonies with the G Minor, Beecham the Symphony No. 39 in E Flat (also a re-issue) and Walter the "Haffner," No. 35 in D. The discmate for the recording by Krips is Haydn's "Oxford" Symphony in G Major.

Darius Milhaud is one of the most recorded of contemporary composers. Many of his most important scores are available on longplaying records, including his first two symphonies. The composer himself conducts the Columbia Symphony Orchestra (composed of leading players from New York orchestras) in the Columbia recording of his First Symphony, which shares a disc with another outstanding contemporary symphony, the Second by Roger Sessions who this past summer was guest teacher of composition at Tanglewood. These two symphonies are fine additions to any representative library of recorded music.

(*Continued on page 85*)

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Second Program

FRIDAY AFTERNOON, OCTOBER 7, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 8, *at* 8:30 *o'clock*

MOZART.....Symphony in G minor (K. 550)

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

MILHAUD.....Symphony No. 6

I. Calme et tendre
II. Tumultueux
III. Lent et doux
IV. Joyeux et robuste

(*Composed for the 75th anniversary of the Boston Symphony Orchestra; First Performance*)

INTERMISSION

RAVEL.....Introduction and Allegro for Harp and Orchestra

RAVEL.....Rapsodie Espagnole

I. Prélude à la nuit
II. Malagueña
III. Habanera
IV. Feria

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on December 26-27, 1952.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE opening theme shows at once the falling melodic semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness (in Tchaikovsky's Sixth Symphony it reaches a sort of peak). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval;



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in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.



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The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with Mozart's contemporaries' style that he could perceive in all its force "points where Mozart in the ardor of his

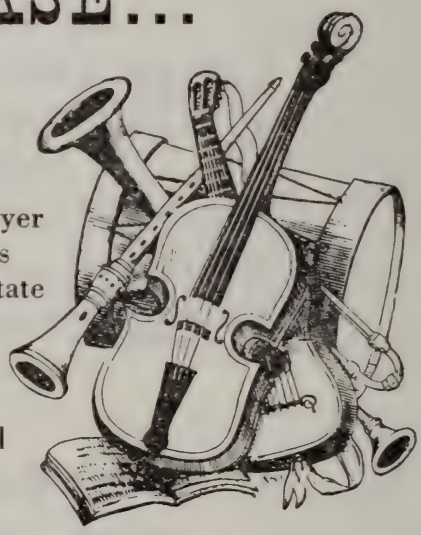
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subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's

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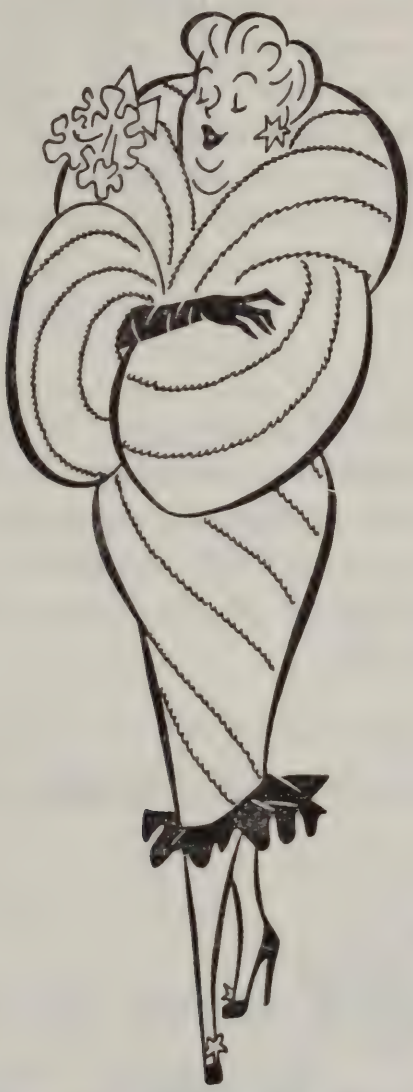
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widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrivitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

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While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).





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SYMPHONY NO. 6

By DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

This symphony has been commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the celebration of the 75th anniversary of this orchestra and is dedicated to the memory of Serge and Natalie Koussevitzky. It was composed at Mills College in Oakland, California, in February and March, 1955.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, xylophone, celesta, harp and strings.

THE FIRST of the four movements is in a basic 6/4 time. Its two principal themes are melodic — the first immediately set forth by the strings and the second by a fuller orchestra. The first melody is given to the violin solo in preparation for a pianissimo ending. The "tumultuous" second movement, written for the full orchestra and lively in character, ends softly but still offers contrast between the first and the slow movement which follows. This is in the traditional song form with a middle section in 3/4 rhythm on a chromatic theme by the high woodwinds and violins. The "joyous" finale utilizes the full orchestra with a principal theme in 12/8 rhythm, the whole ending with a rapid fortissimo.

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Mr. Milhaud, who has composed an immense amount of music in every form, wrote five "symphonies" of chamber proportions between 1917 and 1922, but did not venture upon his First Symphony for full orchestra until 1939. He wrote it in Aix-en-Provence in November and December in the trying period of the early occupation. The occasion was the 50th anniversary of the Chicago Orchestra. His Second Symphony, which like his first, has been performed by the Boston Symphony Orchestra, was composed in 1944 by commission of the Koussevitzky Music Foundation. The Third Symphony is a choral work entitled *Te Deum* and was composed in 1946. The Fourth Symphony was composed in 1948 by commission of the French government to commemorate the 100th anniversary of the 1848 revolution. Mr. Milhaud conducted the first performance of his Fifth Symphony for the *Radio Italiano* in Turin in October, 1954. He has composed his Seventh Symphony, which was introduced in the International Festival in Venice on September 13 last, Franz André conducting the Belgian Radio Orchestra.

The following music by Milhaud has been performed in the Friday and Saturday concerts:

1921, April 22	Suite No. 2 from the music to Claudel's *Protée*
1926, December 17	*Le Carnaval d'Aix,* Fantasy for Piano and Orchestra from the Ballet *Salade*

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1940, December 20	*Suite Provençale* (Conducted by the composer)
1942, December 4	*Le Cortège Funèbre*
1944, January 28	*Suite Provençale* (Conducted by Vladimir Golschmann)
1944, March 24	*Quatre Chansons de Ronsard* (Soloist — Lily Pons; Conducted by André Kostelanetz)
1945, December 28	*Saudades do Brazil* (Conducted by Richard Burgin)
1946, December 20	Symphony No. 2 (First performance)
1949, March 11	Violoncello Concerto No. 1 (Soloist — Gregor Piatigorsky)
1950, March 3	Piano Concerto No. 4 (Soloist — Zadel Skolovsky)
1953, January 2	Symphony No. 1 (Conducted by the composer)
1953, January 2	*Introduction et Marche Funèbre* (Conducted by the composer)
1953, January 2	*Kentuckiana* (Conducted by the composer)
1953, December 25	*Suite Concertante,* for Piano and Orchestra (Soloist — Nicole Henriot; first performance in America)
1954, March 23	*La Création du Monde*

Mr. Milhaud composed *"Pensée amicale"* for the 80th birthday of Pierre Monteux, April 4, 1955. Charles Munch conducted it on that day at a Pension Fund concert in Mr. Monteux's honor.

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NOTES WITHOUT MUSIC

The Autobiography of Darius Milhaud

Looking back upon a career which began before the first World War and which has survived the second, Darius Milhaud, the composer of much music in many forms through these years, has undertaken to write a chronicle of his life, the occasions for which his works were written and performed, his impressions of his surroundings, his friends, his colleagues. The work is a full-length book entitled *Notes sans musique* and published in 1949 by René Julliard, Paris. (It has since been published in English.)

Under the first chapter heading, *Origines,* he writes: *"Je suis un français de Provence et de religion israélite."* He claims a civilization traceable to a settlement of Jewish traders on the Mediterranean coast of France as far back as six centuries before Christ. He further traces the name Milhaud to the fifteenth century in Comtat Venaissin



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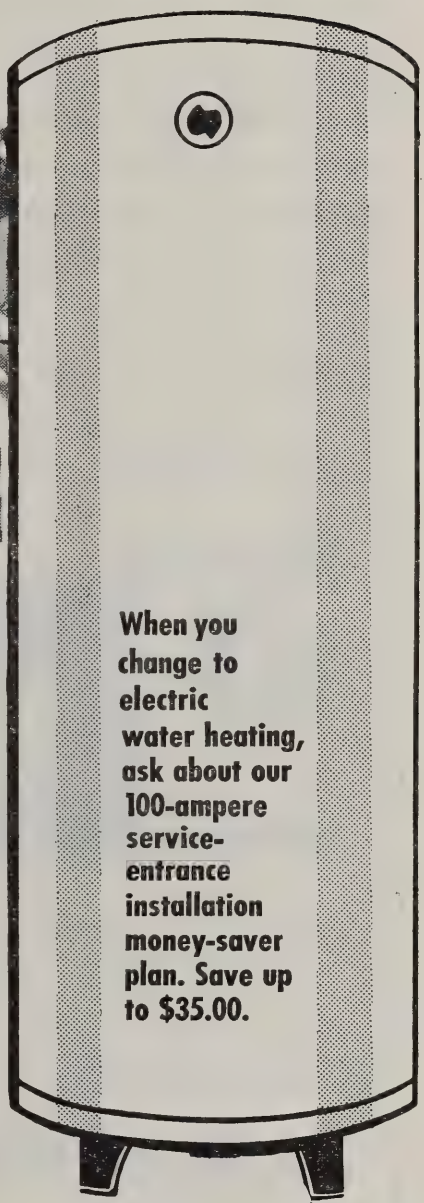
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where a papal control tolerated and respected Hebrew worship. His mother, née Sophie Allatani, came of a Jewish family in Marseilles, traceable to Italy. Darius was born and spent his childhood in the ancient Roman town of Aix-en-Provence for which he still entertains tender memories. His parents were amateur musicians. His father taught him piano for which he showed a plain inclination at the age of three, and at seven he began to study the violin with Léo Bruquier, a local musician. The pupil was assiduous; at the age of twelve he joined a string quartet and so immersed himself in the music of Franck and Debussy in addition to earlier masters. He heard more when concerts and scores came his way. Under the exacting eye of his father he shone at the *lycée* and came in contact with Provençal intellectuals.

At seventeen he established himself alone in Paris and entered the Conservatoire, and so greatly widened his opportunities of knowing music and those who made it. The productions of the *Ballet Russe* led him to "the greatest musician of our century — Igor Stravinsky." Among operas his idols were *Pelléas* and *Boris Godounov.* Only Wagner aroused his antagonism. *Tristan's* "philtre" wearied him, and the "pretense" and "vulgarity" of *Parsifal* filled him with disgust. This revolt, less against Wagner than the persisting dominance



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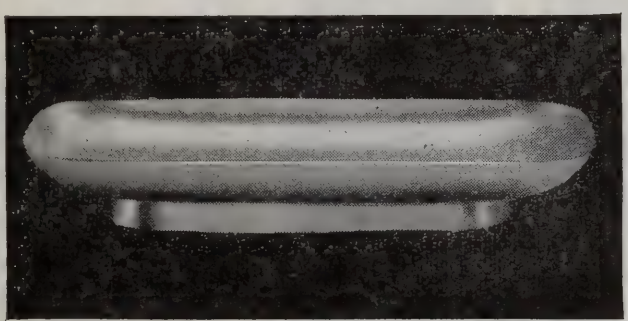
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of his music in France over such composers as Franck and d'Indy, was inevitable in an artist of Milhaud's tendencies and of Milhaud's time. He missed in Ravel's *L'Heure Espagnole* the "sensitive depths" of Debussy. He fidgeted before Massenet's *Werther,* but returned for six performances of Bloch's *Macbeth.* These avowals foretell the composer who would never be an applause catcher, who would shun ruts of custom and who, even in his spoofing ballets of the twenties, would never violate a certain kind of serious regard for his art.

His intractability in the harmony class of Xavier Leroux brought sharp remarks from that master; but when he played his sonata for him, Leroux, astonished, advised him to continue in the path he had cut out for himself and involve himself in harmony classes no longer. Henri Rabaud gave him encouragement and referred him to André Gédalge, respected professor of counterpoint and fugue. Milhaud sensed blunt disapproval in Gédalge who asked him whether his principal aim was to learn his art or to win a prize. Milhaud, who had no use for the kind of competition exercises set up by the Conservatoire, nevertheless gave the right answer and was accepted forthwith into the class where Ibert, Honegger, and his Provençal companion, Jean Wiener, sat beside him. He became increasingly en-

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grossed in composition and gave up the violin in 1912, principally because it "robbed" him of the hours he needed for composing.

Milhaud kept in touch with his boyhood friends, the brothers Léo and Armand Lunel. With others of their age they idolized the Catholic mystic poets Francis Jammes and Paul Claudel, and likewise André Gide, and named themselves the *"syndicat."* Darius and Léo made a pilgrimage to Jammes in the Pyrenees where Darius played the opera he was writing on a text of Jammes—*La Brebis égarée.* He derived a suite, *Alissa,* from Gide's *Porte étroite.* Collaborations with Claudel were to come later. He became acquainted with Georges Auric at the Conservatoire, drawn by his "vast culture" and his "super-sharp intelligence." He studied fugue and composition with Honegger under Widor, who pretended to be stunned by their dissonances, but who, like Gédalge, gave them every encouragement.

Milhaud tells of the enormous effect which Stravinsky's *Le Sacre du Printemps* made upon French composers when it was heard in Paris in 1913. "Debussy," he reports, "was disturbed by its evolution. Florent Schmitt said there was nothing left for him to do but burn his own music (which he has failed to carry out!). My generation,



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on the other hand, felt uplifted by this work in spite of its profoundly Russian character, alien to our aspirations." Milhaud experimented with superimposed tonalities, especially in *Choëphores,* one of a series of dramas from the Greek by Paul Claudel, for which he provided music.

When the war descended the activity in arts and letters was diminished because most of the young men were called to the front; Milhaud was not called on account of his health. In 1917, Claudel went to Brazil as ambassador and took his friend with him as secretary to the embassy. A land exotic in geography, inhabitants and music fascinated him. For a time, even after his return to France, he wrote in tango rhythms.

Late in 1917 the two friends returned to Paris after a brief visit to New York. A new era in art had developed. Picasso had involved himself in cubism; Braque was in the ascendant. "And the musical activity was no less intense. In reaction against the impressionism of the post-Debussy-ites, musicians were seeking a more robust art, more clear and precise, while remaining human and sensitive. To the composers I had known before the war were added Durey and

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Poulenc. When I met Poulenc at the house of René Chalupt, he was still mobilized. He played his *Mouvements Perpétuels* and sang the *Bestiaire* which he had just finished. There occurred to me then a remark of d'Indy about the evolution of music: 'French music will become what the next musician of genius wishes it to be.' After all the impressionistic fogs, this art, simple, clear, renewing the tradition of Scarlatti and Mozart, would this be the next phase in our music? . . . . The freshness of Poulenc's music was most significant of the period. But because he had been mobilized in the 19-year-old class his technique was insufficiently developed; wisely he forfeited immediate success and put himself in the hands of Charles Koechlin to learn his art. This admirable master, whose treatises on harmony and counterpoint are monuments of pedagogy, alone preserved the tradition of Gédalge. I have always considered it a deplorable injustice that he was not named the successor after the death of Gédalge." Milhaud soon encountered Erik Satie and likewise Jean Cocteau who had seized the attention of youthful Paris with his treatise, *Le Coq d'Arlequin,* which attacked over-seriousness in music, the Russian undercurrent of Moussorgsky and Rimsky-Korsakov, and Debussyan impressionism.

Milhaud mentions the article in *Comoedia* by Henri Collet en-

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Of the five available longplaying recordings of Ravel's "Introduction and Allegro," four are performed in the septet scoring of harp, flute, clarinet and string quartet. The version on Capitol by Ann Mason Stockton, harp, Arthur Gleghorn, flute, and Mitchell Lurie, clarinet, with the Hollywood String Quartet is one of the most finely balanced and sensitively phrased performances in the entire longplaying record catalogue. Eduard van Beinum, with the Amsterdam Chamber Music Society, has made for London a recording employing a larger body of strings. Harp soloist in the van Beinum recording is Phia Berghout of the Amsterdam Concertgebouw Orchestra. Both recordings couple the Ravel work with that other outstanding item for harp and small orchestra from the French repertoire, Debussy's "Sacred and Profane Dances."

Fortunately, Mr. Munch and the Boston Symphony Orchestra have recorded their exciting performance of Ravel's "Rapsodie Espagnole" for RCA Victor. It is available in two alternate couplings: on a ten-inch disc with Ravel's "La Valse" and "Pavane for a Dead Princess," and on a twelve-inch omnibus collection titled *Charles Munch Conducts French Music*. Included on the latter disc along with Ravel's "Rapsodie Espagnole" are his "La Valse" and three opera Overtures — Saint Saëns' to "La Princesse Jaune," Lalo's to "Le Roi d'Ys" and Berlioz' to "Beatrice and Benedick."

(*Continued on page 97*)

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titled *Les Cinq Russes et les Six Français.* "In a manner absolutely arbitrary he had chosen six names, Auric, Durey, Honegger, Poulenc, Tailleferre and myself for the sole reason that we knew each other, were good comrades and appeared on the same program; he took no account of our different temperaments, our dissimilar natures! Auric and Poulenc allied themselves with the ideas of Cocteau, Honegger with German romanticism and I with Mediterranean lyricism. I deeply disapproved of this joint aesthetic, and considered it a limitation, an unreasonable rein upon the imagination of the artist whose means of expression should vary with his subject. But it was useless to resist! The article of Collet had such a widespread repercussion that the *Groupe des Six* was there to stay, and, willing or not, I was a part of it.

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of his art, his horror of concessions, his contempt for money, his intransigeance before criticism were a marvelous example for us. The establishment of the *Groupe des Six* served to cement our friendship. For two years all gathered regularly at my house each Saturday night. Paul Morand made cocktails and then we repaired to a little restaurant at the top of the Rue Blanche. The room of the *Petit Bessoneau* was so small that we Saturday nighters filled it entirely. We gave way to our exuberance . . . after dinner . . . we went to the shows of Montmartre and sometimes to the *Cirque Medrano* to watch the 'sketches' of the Fratellinis who had in them enough imagination and poetry to qualify them for the *Commedia dell' Arte.*" From these meetings where a carefree gaiety alone prevailed, many fruitful collaborations grew. They determined the character of certain works which derived from the aesthetic of the music hall. These diversions gave shape to a light treatment of Brazilian tango or samba rhythms by Milhaud, for which Cocteau put together a pantomime of a speakeasy called *Le Boeuf sur le Toit* where a policeman is decapi-



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tated by an electric fan and does a sort of Salome dance with his head on a platter. The ballet was staged, together with light pieces by Satie, Auric and Poulenc. Golschmann (later of the St. Louis Orchestra) conducted.

"This isolated manifestation," writes Milhaud, "was taken by the public and by the critics as a declaration of aesthetic creeds. This gay entertainment, offered under the banner of Satie whom the press treated as a practical joker, symbolized for the public a manifesto of a music hall-circus aesthetic, and for the critics as an example of post-war musical pretense. Forgetting that I had composed *Choëphores,* the public and the critics decided that I was a droll, outlandish character — I who held the comic in horror and who had intended nothing more than a gay divertissement with no pretensions, a pleasant recollection of the Brazilian rhythms that had amused me."

It was at this time that Milhaud's *Protée* suite was all but hooted from the stage at the Concerts Colonne. One auditor, Camille Saint-Saëns, wrote in the *Ménestrel:* "I note with sadness that you open the door to impudent aberrations and that you impose them on the public when it protests. Several instruments playing in different keys produce — not music, but uproar."

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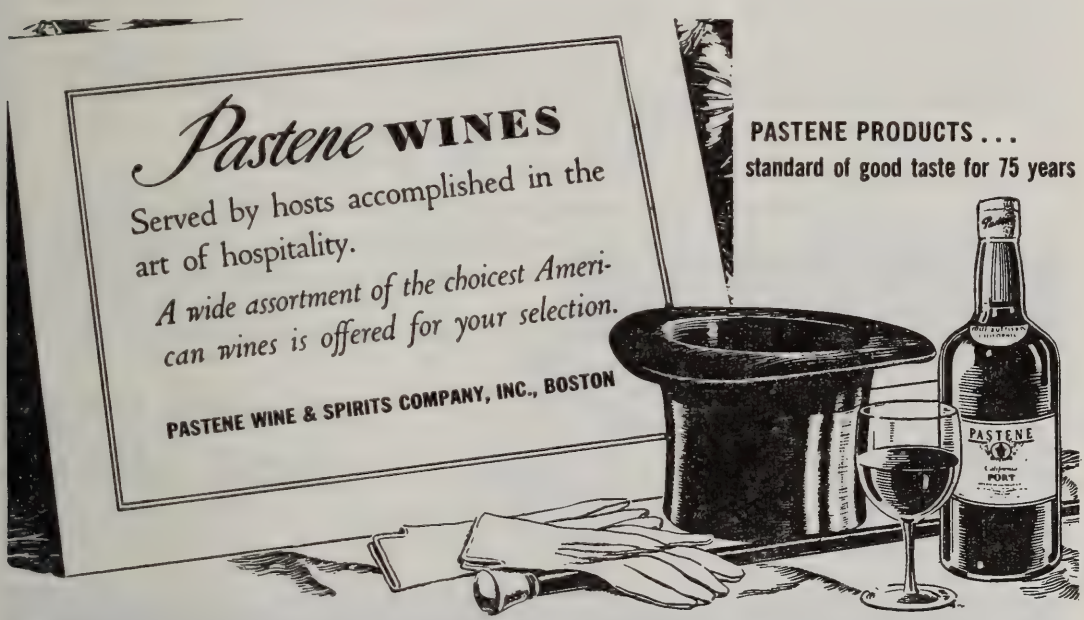
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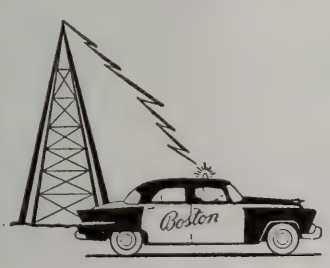
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Diaghileff, whose search for new musical currents tended in the direction of the neat and agreeable Poulenc and Auric, listened in glacial silence when Milhaud's *L'Homme et son desir* was played to him. But the Swedish Ballet mounted this elaborate relic of Milhaud's Brazilian days with lavish care. There was controversy, but De Maré stoutly maintained the production in his repertory. *La Brebis égarée* was produced by the *Opéra Comique* in 1923, amid "violent manifestations." Milhaud wrote articles defending contemporary music, and when one appeared under the caption *"À bas Wagner,"* a new scandal was made of it. One detects a trace of stubbornness in Milhaud's nature: "I shall remain ready to cry *'Vive Beethoven'* even after the hundred thousandth performance of the Fifth, and always equally ready to cry — ah yes, certainly — *'À bas Wagner!'* "

The influence of jazz, at which most of the circle had a try sooner or later, first confronted Milhaud in the flesh in the person of Billy Arnold, who conducted a *"dancing"* in a London suburb, where *"taxi girls,"* elaborately gowned, and *"taxi boys,"* in *"smokings,"* plied their trade. The result of this was the "shimmy," *Caramel Mou.*

A chapter of Milhaud's book is entitled *Musique d'Ameublement.*





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In 1922 Milhaud succumbed to the offer of a concert tour of the United States as pianist. He admits frankly that, not having all the

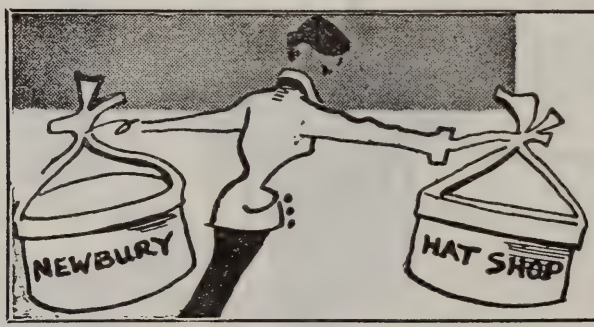
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requirements of a virtuoso, he composed his Ballet for Piano and Orchestra — "an easy piece which would appear difficult to the public." He further investigated jazz, and made newspaper headlines by coming out in favor of a medium not yet symphonically respectable. He was intrigued by New York's Harlem, but especially because it was still unnoticed musically speaking. The later influx of "snobs" was to spoil it for him.

Back in Paris, he wrote the ballet, *La Création du Monde* for De Maré, *L'Education Manquée* for the Ballet Russe, *Salade* for Massine, *Le Train Bleu* for Diaghileff. By this time he was enjoying success and commissions, even though there was an element present, which he has never admitted seeking, of *"succés de scandale."* Meanwhile his confrère, Honegger, was moving ahead in his own very different way, but in a more solid fashion. Milhaud remarks, perhaps a bit wryly, that "the career of Honegger is a good example of immediate success in all fields; while the critics were sniffing at each of my works they were embracing his; while they were regarding me as a practical joker, incapable of thought, they were looking upon Arthur

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as serious and profound. Moreover, his *bonhommie* and extreme graciousness won sympathy on every side, while I was at times violent, self-willed, at others abrupt and reserved." He hastens to praise Honegger's music and stress their enduring friendship.

Honegger came into open opposition with Henri Sauget, leading spirit in a circle of Satie worshippers who called themselves *L'École d'Arcueil* after the suburb where Satie lived. There were further schisms. Poulenc attacked in print Satie's ballet, *Relâche,* and was never forgiven. Milhaud describes touchingly the last illness and death in solitude of this strange apparition in musical Paris, little skilled, whimsical, but an uncompromising artist by whom his young followers were so deeply influenced.

Milhaud was married in 1926. His wife Madeleine, once an actress, was to be as invaluable to him in advice upon stage matters as she was to be tireless in the care of his declining health, a progressive rheumatism. It was in 1926 that he wrote the opera *Le Pauvre Matelot* to a text of Cocteau, and in 1927, after leaving Mexico, that he composed his opera *Maximilien* (on Werfel). He returned to Claudel for the text of his *Christophe Colomb*. Through the thirties,

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the number of his works and performances of them increased constantly.

On the fourteenth of July, 1940, Milhaud, one of the last to leave France, sailed for America where he had accepted an offer to take over the Music Department of Mills College in Oakland, California. In New York the Milhauds and their son acquired a Ford and "rolled" westward according to American methods of *"tourisme."* The composer's description of Mills College and the musical activities of its students is flattering. The book ends in 1947 before its author's second teaching experience as guest composer with Aaron Copland at Tanglewood in the summer of 1948. He now divides his time between Mills College and France.



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INTRODUCTION AND ALLEGRO FOR HARP

With Accompaniment of Strings, Flute and Clarinet

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

Ravel wrote this piece in 1906 for Mlle. Micheline Kahn, by whom it was first performed at a concert of the Cercle Musical in Paris on February 22, 1907. The dedication is to M. Albert Blondel, the head of the piano (and harp) firm of Erard in Paris.

The first performance in the United States was at a concert of the Longy Club in Boston, February 8, 1910, when the harpist was Heinrich Schuëker. It was performed at the Boston Symphony concerts on December 24, 1931, when Mr. Zighera was the soloist, and again with him on April 22, 1943.

THIS work is of chamber proportions and has been performed as a septet, but it is closer to a harp concerto in which the composer finely exploits every possibility of the modern chromatic harp, while with characteristic subtlety he implicates the instrument in the musical development. There is an elaborate cadenza.

The short Introduction opens with a melody in thirds by the flute and clarinet which is later to appear as a second subject in the Allegro proper. The harp provides an undercurrent of arpeggios, and when

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the Allegro begins it sets forth the theme unaccompanied, the other instruments presently joining. Scott Goddard, who describes this work in Cobbett's Cyclopedia of Chamber Music, writes: "It is a fine piece of delicate writing, worthy of a pupil of Fauré. Immediately before the harp cadenza the two chief themes appear simultaneously, combined with great skill and ease. The vivid harp writing gives the work a feeling of brightness and gayety."

BERNARD ZIGHERA

BERNARD ZIGHERA was born in Paris, April 1, 1904, of a Roumanian father and an Austrian mother. At the Paris Conservatory he studied harp with Marcel Tourniér and piano with Santiago Riero and Isidor Philipp. He took the highest honors for both instruments. He also studied chamber music with Camille Chevillard and Lucien Capet. He was a member of the Paris Conservatory Orchestra, appearing frequently as soloist. He came to this country to join the Boston Symphony Orchestra as harpist in 1926. Mr. Zighera has also often appeared as piano soloist. In 1936 he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of music for chamber orchestra.

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THE NEXT PROGRAM ON LONGPLAYING RECORDS

Mozart's "Eine Kleine Nachtmusik," which opens Mr. Burgin's program three weeks hence when the Orchestra returns from its tour of the South, is one of the most frequently-recorded works in the longplaying catalogue. The present writer has preferred the version on Decca by the Bavarian Radio Orchestra conducted by Eugen Jochum, but Columbia announces the imminent release of a new recording by the Columbia Symphony Orchestra conducted by Bruno Walter which well could become the most desirable recording.

On records the Khatchaturian Violin Concerto has been the property of the Oistrakhs, *père et fils*. The performance of the Concerto by David Oistrakh is available on three different record labels, with the Mercury recording the best of them sonically. As a demonstration of virtuoso violin playing this performance has few peers. Igor Oistrakh, the twenty-one year old son of David, recorded the Concerto in England about eighteen months ago with the Philharmonia Orchestra conducted by Eugene Goossens (Angel). Igor is not quite the demon violinist that his father is, but his performance is the better recorded.

The First Symphony of Mahler has been made available in four new recordings during the past year. Of these, the Angel recording by Paul Kletzki with the Israel Philharmonic Orchestra seems to combine the dramatic elements of Kubelik's recording with the Vienna Philharmonic Orchestra (London) with the poetic sensitivity of Bruno Walter's reading with the New York Philharmonic-Symphony Orchestra (Columbia). And Angel has turned out the most vivid recording of them all.

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

The most recent performances in this series were April 17 and 18, 1953.

Ravel has used 2 piccolos, 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons and sarrusophone (contra-bassoon), 4 horns, 3 trumpets, 3 trombones and tuba, strings, and a large percussion section; timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and 2 harps. The work is dedicated to *"Mon cher Maître,* Charles de Bériot."

THE *Rapsodie Espagnole* was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the *Alborada del Gracioso* as a



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piano piece, and the *Habanera* from *Les Sites Auriculaires,* for two pianos. As he transformed the *Alborada* into bright orchestral dress, so he incorporated the *Habanera* as the third movement of the *Rapsodie Espagnole.*

The *Prélude à la nuit* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, pianissimo, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

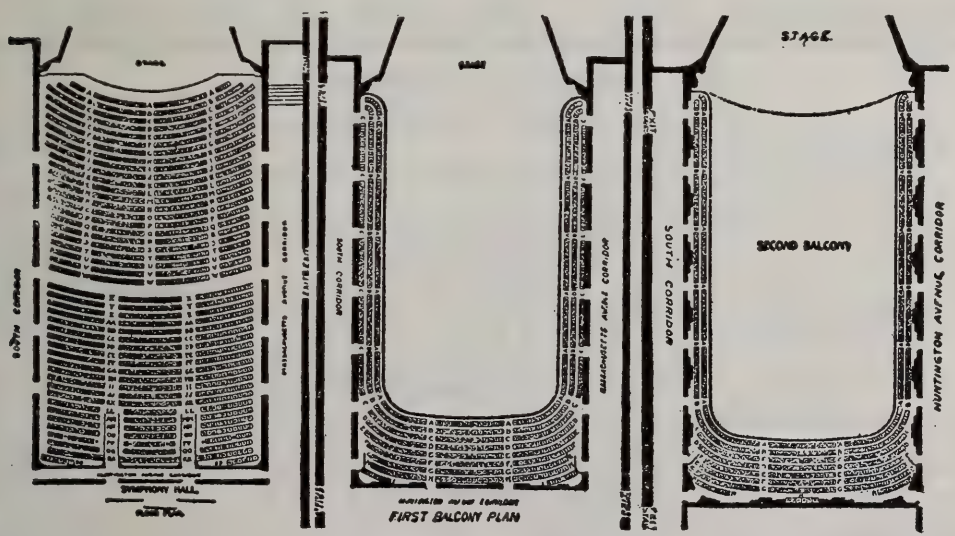
In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *Habanera*

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for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a fortissimo close.

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Concerto for Violin in A major K 219 ..... *W. A. Mozart*
Soloist: ALEXANDER SCHNEIDER
Intermission
A Musical Joke (Musikalischer Spass) in F major K 522 ..... *W. A. Mozart*
Concertone for two solo violins K 190 ..... *W. A. Mozart*
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FRIDAY AFTERNOON, October 28, *at* 2:15 *o'clock*

SATURDAY EVENING, October 29, *at* 8:30 *o'clock*

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I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace

(*First performance at these concerts*)

INTERMISSION

Mahler.....Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kraftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

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Performances by the orchestra will be broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network. The Friday afternoon and Saturday evening concerts will be broadcast by station WGBH-FM.

This program will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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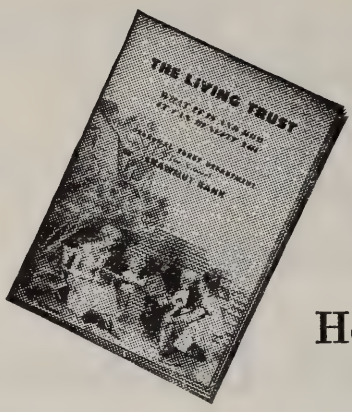
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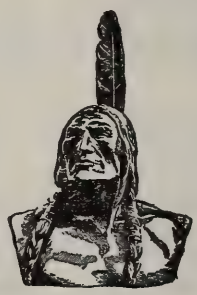
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ON GUSTAV MAHLER AND HIS FIRST SYMPHONY

By BRUNO WALTER

(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)

It was in June, 1894, that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music-Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral-march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood — a young musician of eighteen years — in the office of the Hamburg Opera House where I had been engaged as a "coach" and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles — the very image of the poet E. T. A. Hoffmann's demoniacal "Kapellmeister Kreisler" (musically immortalized by Schumann's "Kreisleriana").

His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler — then first conductor of the Hamburg Opera — and I felt I finally had met genius alive: one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual

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life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood was often as described in his song *"Ich bin der Welt abhanden gekommen"* ("I am lost by the world"). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named "spring and no end," gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.

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III. Allegro vivace

(*First performance at these concerts*)

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I. Langsam. Schleppend wie ein Naturlaut
II. Kraftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
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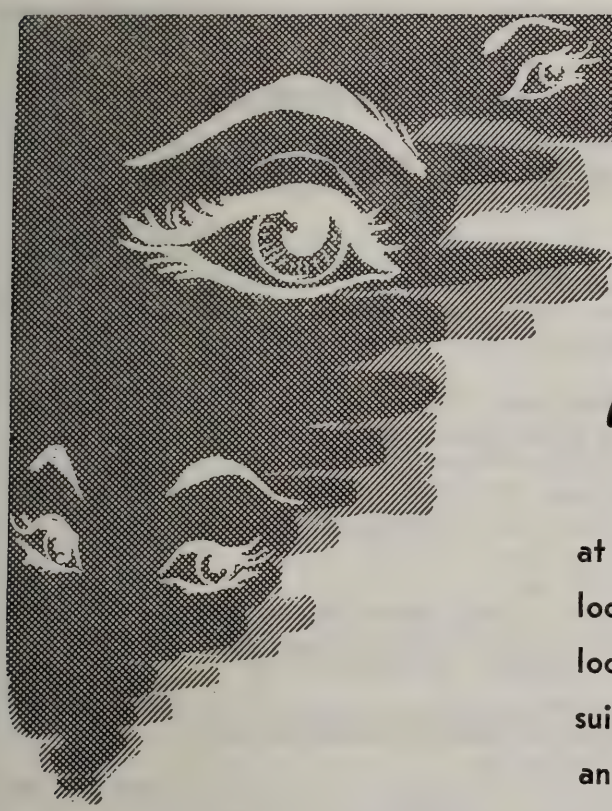
By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The score was dated by Mozart August 10, 1787. The first performance was probably in Vienna.

The most recent performances in this series were on October 22–23, 1943.

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder



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of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.

Mozart's serenades or *divertimenti* are usually scored for strings with winds, or completely for wind instruments which were more suitable for the open air. They were mostly written for Salzburg; after 1782, no more were forthcoming. Mozart's light music for Viennese consumption seems to have consisted of German and contra-dances, and minuets. *"Eine kleine Nachtmusik"* is an exception in that it was written for strings alone and for performance in Vienna. The score was dated by Mozart as of August 10, 1787, which puts it in the important year of *"Don Giovanni"* and the two fine string quintets in C major and G minor. It was undoubtedly composed for some special occasion. The wealthier families of Vienna frequently kept musicians for their more elaborate entertainments, and the Emperor Joseph liked to have music played during those meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"Harmoniemusik,"* a wind group, with which their guests were entertained at table. Mozart's specific purpose for his *"Eine kleine Nachtmusik,"* as he himself labeled it, is not known. Otto Jahn listed



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it among the string quartets, with doubtful justification, since the bass part, marked *"violoncello e contrabasso,"* as well as the conception in general, indicates a larger group. "A short serenade," Jahn calls it, "an easy, precisely worked out occasional piece."

With Mozart, the term "divertimento" and "cassation" were apparently interchangeable. He strung together brief movements of various sorts, often using folk-like themes aimed to capture the popular taste. The "serenade" is certainly little different, except that it tends to fall into the pattern of a march-like opening, a minuet, a slow movement, a second minuet, and a swift finale. *"Eine kleine Nachtmusik"* originally had, according to Mozart's own catalogue of his works, an additional minuet between the first movement and the *Romanze.* Having lost this, it falls into the four-movement scheme of a symphony or quartet in miniature.

A serenade of Mozart was not, like the *Ständchen,* intended for performance under a window in honor of the person who dwelt therein, but it was played at night, and often in the open air.* The way in

* Mozart referred to one of his serenades in a letter to his father as *"Nacht Musique."* His *"Notturno,"* for four orchestras divided, echo fashion (1776, K. 286), is in three movements, the finale evidently missing.

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which serenades came into Mozart's life is illustrated by the following letter which he wrote to his father from Vienna (November 3, 1781):

"I must apologize for not writing by the last post. It fell just on my name day (October 31), and the early part of the day was given to my devotions. Afterwards, when I should have written, a shower of congratulations came and prevented me. At twelve o'clock I drove to the Leopoldstadt, to the Baroness Waldstädten, where I spent the day. At eleven o'clock at night I was greeted by a serenade for two clarinets, two horns, and two bassoons, of my own composition. I had composed it on St. Theresa's day (October 15) for the sister of Frau von Hickl (the portrait-painter's wife), and it was then performed for the first time. The six gentlemen who execute such pieces are poor fellows, but they play very well together, especially the first clarinet and the two horns. The chief reason I wrote it was to let Herr von Strack (who goes there daily) hear something of mine, and on this account I made it rather serious. It was very much admired. It was played in three different places on St. Theresa's night. When people had had enough of it in one place they went to another, and got paid over again."





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Completed in 1940, this Concerto was awarded the Second Degree Stalin Prize. It had numerous performances in Russia and its first full concert performance in this country when Arthur Fiedler introduced it at the Boston Pops June 26, 1945, Elie Spivak, soloist. It was introduced at the Berkshire Festival concerts by Ruth Posselt and Richard Burgin, on August 1, 1954.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, tympani, bass drum, cymbals, small drum, tambourine, harp, and strings.

The cadenza played in this performance is by David Oistrakh.

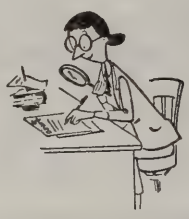
ON February 11, 1948, the Central Committee of the Communist Party denounced Khatchaturian, together with Shostakovitch, Prokofieff and four other composers as "anti-democratic," "unrealistic" and "formalist." Kabalevsky, who then escaped this denunciation, has subsequently risen to make a post-Zhdanov declaration of artistic independence, advocating individual initiative. Shostakovitch and Khatchaturian have since come forth with similar declarations. They have done so with, until now, apparent impunity. Khatchaturian's statement appeared in a publication called *Soviet Music* in November, 1953,* urging that the composer be disencumbered of the "tutelage" of

* Eight months, be it noted, after the death of Stalin.

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"musical bureaucrats" and be allowed to devise without interference musical forms from his own inward promptings.

The article drew a comment from Howard Taubman in the *New York Times,* to which Khatchaturian retorted specifically in the March issue of *News* (a magazine printed in Moscow in English). Taubman's final word (*Times,* March 21, 1954) was heartily to agree with Khatchaturian's suggestion that America should be receptive to Soviet music, Russia receptive to American music, but he remarked that Russia seemed far behind America in this particular receptivity. More recent developments look toward a closer reciprocity.

A characterization of Khatchaturian over the signature of his colleague, Dmitri Kabalevsky, appeared in VOKS, Soviet bulletin for cultural relations with foreign countries, this in the era of his early favor.

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its rootings in national, folk fountheads. Captivating rhythmic diversity of dances of the peoples of Trans-Caucasia and inspired improvisations of *ashugs* – bards – such are the roots from which have sprung the composer's creative endeavours. In the interlinking of these two principles there grew Khatchaturian's symphonism – vivid and dynamic, with keen contrasts, now enchanting in their mellow lyricism, now stirring in their tensity of dramatism.

"For this composer folk music forms the initial creative impulse. Taking the seed of folk music, he develops it, resting on the principles of European – in the first instant, Russian – classic symphonism."

Unlike Michael Arlen or William Saroyan, Armenian writers who have identified themselves with the Western World, Aram Khatchaturian lives in his own country and strongly reflects in his work the art-character of his own people. To the West, his music is often Oriental in style, and therefore exotic. To the composer himself, "Oriental" traits are not exotic, but native, natural, and integrated with his musical thinking.

Khatchaturian is the son of a bookbinder in Tiflis. The indications are that his musical aptitude was not awakened by experience as a child. It was not until he was nineteen that he entered the music school

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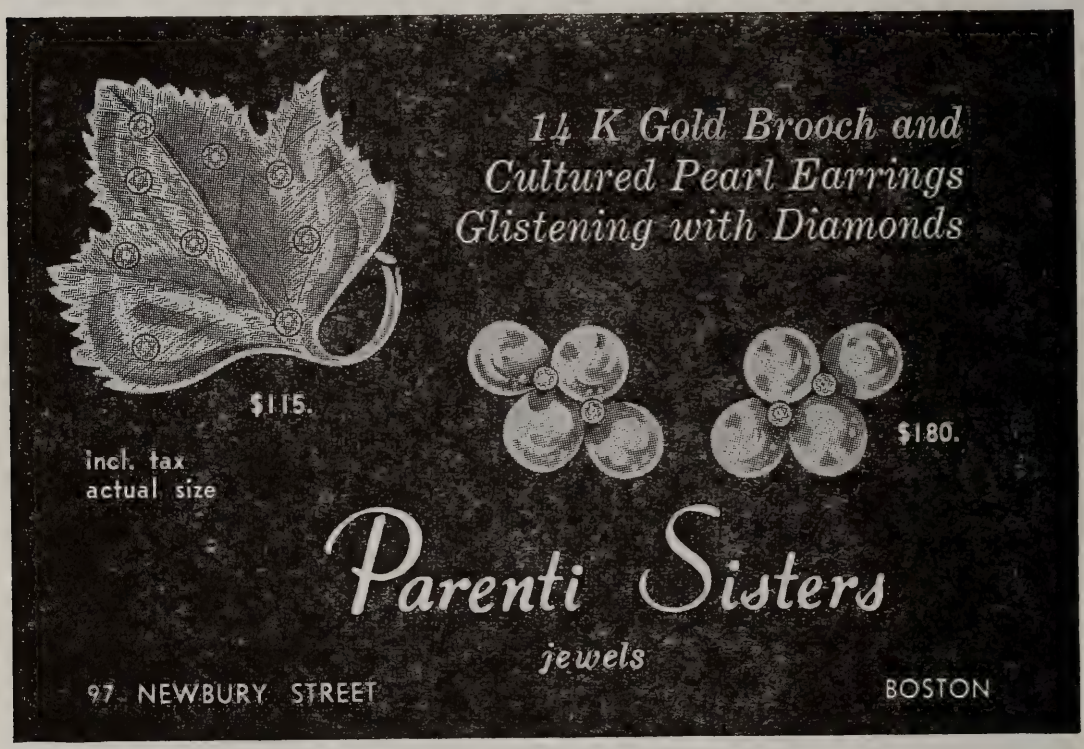
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of Michael Gnessin at Moscow. (Gnessin was once a pupil of Rimsky-Korsakov.) Khatchaturian studied the violoncello for two years. But soon composition absorbed him. He evidently lost no time in acquainting himself with musical literature in all its vast extent.

Gerald Abraham imagines him (in "Eight Soviet Composers") as "in the position of an eager, intelligent child who has just been given the run of a toy shop. It is really difficult to imagine oneself in the place of this young man in his early twenties, intensely musical, very gifted, yet who was belatedly making the acquaintance of the great composers all more or less at the same time. And as was quite natural it was the newest and gaudiest toys in the shop that caught his fancy first; like many other young musicians with fuller cultural backgrounds, Khatchaturian discovered music through contemporary music and only later developed a love of the classics. At that time, the late nineteen twenties, the younger Russian musicians had not been isolated from their Western contemporaries by the Chinese Wall erected to shut out foreign formalism, intellectualism, and pessimism; there was free and healthy artistic intercourse between Russia and her



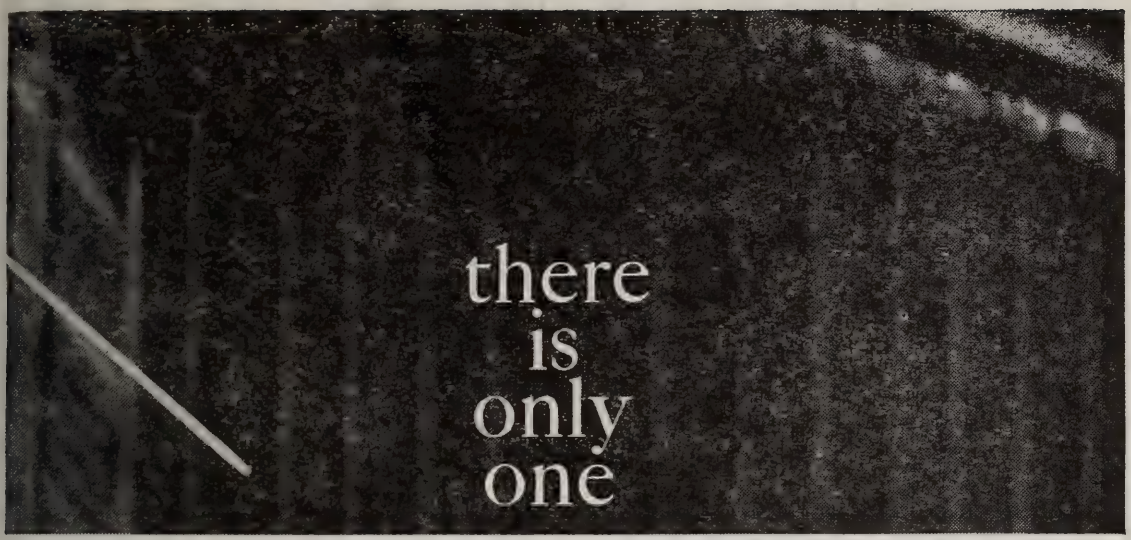
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not-yet-Nazified Western neighbors. The young Khatchaturian was particularly attracted by Ravel and the Central-European 'expressionists,' and their influence is said to be very strongly marked in some unpublished pieces written at this period; it is still evident, in fairly mild forms, in the Clarinet Trio, and in still more mature works. But although orthodox Soviet critics shake their heads sorrowfully over these modest little crops produced by the wild-oat sowing of 1928–29, it must be said emphatically that the real Khatchaturian is far from being an 'advanced' composer as we understand 'advanced modernism' in Western Europe.

"The reasons for this retreat from modernity are probably complex. No doubt the fundamental reason was Khatchaturian's discovery of his true creative self, which is essentially lyrical. He is intensely interested in folk-music, not only the music of his own Armenian race but that of the neighbouring peoples — not as a student of musical ethnography, but as a creative artist; even as a student he is said to have written some remarkable songs in the Turkoman, Armenian and Turkish idioms; and, despite the example of Bartók, love of folk-music is not easily reconciled with advanced

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modernism. But it is not improbable that this natural tendency was strengthened first by the later phase of Khatchaturian's musical education and then by official frowns on modernism in music."

Khatchaturian left Gnessin's school in 1929 for the Moscow State Conservatory, where he studied until 1934. Here he still had the benefit of Gnessin's instruction, but also that of Myaskovsky and Vassilenko. On graduating from the Conservatory he had composed a Dance for violin and piano in 1926, the Clarinet Trio (referred to above) in 1932, a Dance Suite for Orchestra in 1933, and his First Symphony (completed in 1934). In the following year he wrote the Piano Concerto widely known in this country.*

~

The State has taken good care of its favored composers, and assured them a living with leisure to compose. Khatchaturian once described the special provision for him and his fellows in time of war: "In the spring of 1943, the Soviet Government placed a country mansion near the town of Ivanovo at the disposal of Reinhold Glière, Dmitri Shostakovitch, and myself. The summer we spent there was highly productive for all of us. Dmitri Shostakovitch lived in a small cottage on the fringe of a forest, and he wrote his Eighth Symphony there.

* The Piano Concerto was performed at the Boston Symphony concerts October 29, 1943, and repeated April 21, 1944, and April 18, 1946. William Kapell was the soloist at these performances.

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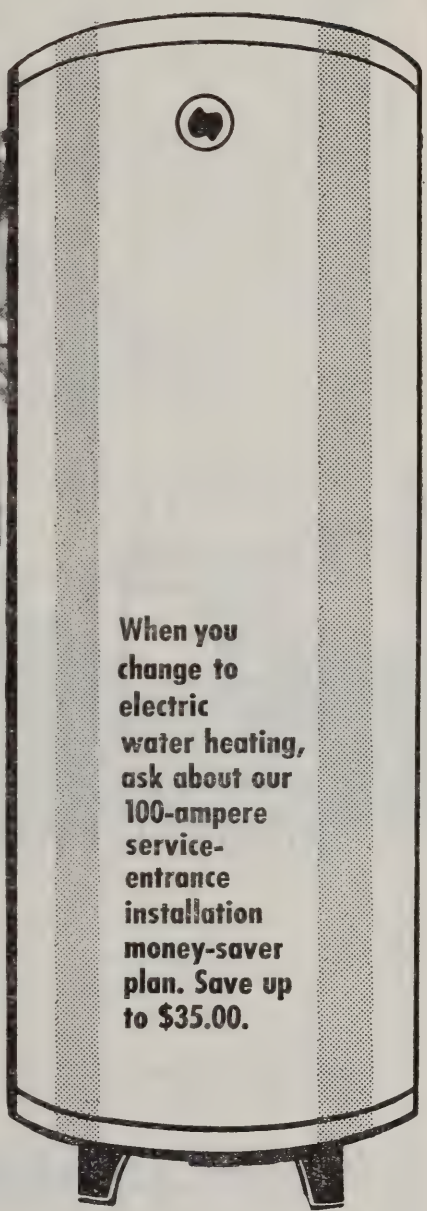
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RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeard in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt is on the faculty of the Berkshire Music Center, in the department of chamber music.



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MARXIST MUSIC

By Sir Thomas Beecham

The following article was one of several contributed by Sir Thomas Beecham to The Sunday Times *of London last August.*

Some may take exception to the conclusions of the expectably provocative Sir Thomas, especially where he disparages contemporary music in general and where he attributes its shortcomings to the influence of Karl Marx, whom he elsewhere calls "the arch-disintegrator of all time." A retort by Ernest Newman in the same journal will be reprinted in the next Concert Bulletin.

To the average onlooker and listener music everywhere would appear to be in an enviable condition of success and popularity. Audiences are considerably larger than at any time during the prewar period; in the European world both state and municipality can hardly do too much to protect and propagate it; concert and operatic per-



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formances have multiplied embarrassingly; half the dilettanti seem to be scribbling notes and, what is more remarkable, are getting them played. There is an animated and lively competition between half-a-dozen nations as to which of them is at the present moment in the van of progress. The Americans are quite sure that it is they who during the last thirty years have contributed most to the stock of pretended masterworks. We Britons are similarly confident that we are leading the world in creative effort; the Russians, French, Italians, and Germans are all equally satisfied with their respective achievements.

Briefly, there has never before been so much opportunity for new talent, so many openings in the opera-house and in the concert-room for the aspirant to public favor; and managers, conductors, and critics alike unite to bestow praise upon or view with tolerance this vast output of novelty. How much of this universal complacency is justifiable? That question I shall answer in four words: *hardly any of it.* I find it easily permissible to go one step further and assert that not one-twentieth part of the music written in the past thirty years has the smallest chance of survival.

What do I mean by survival? Nothing more than a solid and enduring hold upon the affections of that public which now is having ample chance to make comparison between it and the music written during at least two centuries prior to 1914. What would happen to our opera-houses and concert-halls if the music of that earlier period

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were banned from performance, and reliance placed only upon that of the last forty years?

There is only one answer to this question, and in their hearts managers, conductors, and critics, save a tiny minority of fanatics, know it full well. Within twelve months, or even six, all would close their doors, and the splendid fabric of glittering success would vanish as surely as Prospero's vision of the dissolving universe. Yet there prevails nearly everywhere, at least among composers and critics, the opinion that day by day we are viewing or rather hearing a brave new world. This curious state of self-delusion is largely due to the extraordinary rise of the nationalistic spirit in nearly every country during the past hundred years. In each of those areas which hitherto had been comparatively barren of genuine musical invention arose a rugged determination to remedy this unhappy deficiency.

~

(Sir Thomas Beecham then castigates his own countrymen for making extravagant claims for their own composers through the years since about 1880, in a succession of bursts of nationalism.)

A good deal of this unattractive exhibition of chauvinism has lost much, but not yet all, of its earlier fervor, and the time is growing near when a just evaluation will have to be made of all that has been

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achieved or even attempted in the past thirty years. But, for this to be undertaken with cool and impartial insight, all the nonsense about national credit and prestige must be scrapped ruthlessly. No intelligent person of any pretensions to culture has ever bothered his head for five seconds as to whether a piece of music be French, English, or Italian: his only concern is that it should be genuine and not bogus.

How can he make a decision between the two entirely antithetical types? He has two criteria only to help him. The first a general knowledge of the best produced in the past; and the second, if he be a completely healthy and sane sort of creature, the presence in the music he is hearing of those elements vital to his content and happiness.

~

What are the elements that we find in the earlier music? Virility in abundance; beauty of sound; inexhaustible melodic invention; grace, charm, romance, and exhilaratingly light-hearted brilliance. In the theatre we have only to think of Mozart, Rossini, Wagner, Verdi, Puccini, Gounod, Bizet, and Massenet to couple their names auto-

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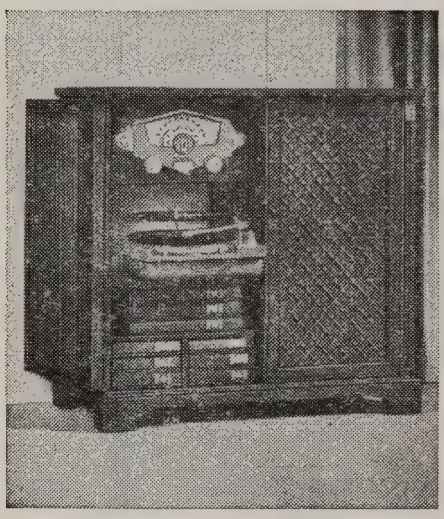
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matically with the qualities that I have enumerated. These are the men, most of them long since dead, who are the mainstay of every opera-house on earth; and hundreds of thousands of normal men and women go to hear their music because they find in it a generous response to the emotional as well as the intellectual demands of their natures. In the concert-room it is that great group of Classical and Romantic masters from Bach to Grieg who still give the authentic musical public all they seek in the way of human satisfaction, and, except for a few isolated achievements here and there, almost all that has been given us in these latter years is lacking in that which has made the giants of the past secure in the regard of their public.

My choice of a title for this article may seem a little fanciful to many of those who are kind enough to read it. But it has become impossible to ignore the effect direct or indirect which Karl Marx has created everywhere in the modern world. By a large portion of it his creed is revered as fanatically as in former ages were the ordinances of Moses and Mohammed; and even those who have resisted conviction have not remained untouched by its implacable rigidity.



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Its author differed from all earlier exponents of materialistic philosophy in one striking particular. The theory that man was fundamentally an economic animal had been tempered by men like St. Simon, Blanc, and Prudhon with concessions that his status in the universe might be something more than a nameless number. But Marx paid no homage to religion, humanity, sentiment, tradition, loyalty to country, or any other emotional impulse that sullied the purity of his own dogma. He invented a simple species of historical reckoning based upon the gradual transference of power and authority from one class to another – the final phase being the supremacy of the proletariat. This was inevitable as the dawning of another century, and it was for the fulfilment of this end that he called upon the empty-handed ones of the universe to get together. From him proceeds that most corrosive instrument of disintegration the European world has yet known: class warfare, glorified into a secular religion.

That world had witnessed and endured wars dynastic and religious; and after each of them it had found itself again with some settled and



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tolerably secure system of social life. During six centuries the forces of culture represented by literature, architecture, painting, sculpture, and music had managed not only to survive, but to bring forth fresh flowers of beauty and enlightenment in each successive generation. It is of pathetic interest that while the great German Jew, during his exile in London, was spinning his web of social dissolution the bulk of popular historical and philosophical writers were celebrating the happiness and humanity of the latter half of the nineteenth century. W. H. Lecky, in comparing the modern world with the ancient, while unable to find in the former any intellectual superiority over the latter, was quite sure that the morality of the human race was milder and gentler than it was 2,400 years earlier. It is a pity that some of these amiable gentlemen did not live to view the extraordinary events of the first half of the present century, probably unparalleled in any historical era for ruthless inhumanity.

It is possible to imagine that if Marx, who at home was an excellent family man, had been gifted with prophetic insight he might have refrained from pressing his political dogma so consistently to its logical conclusion. For there was no delusion in his mind about the wisdom or the capacity of the immense class whom he desired to see inheriting

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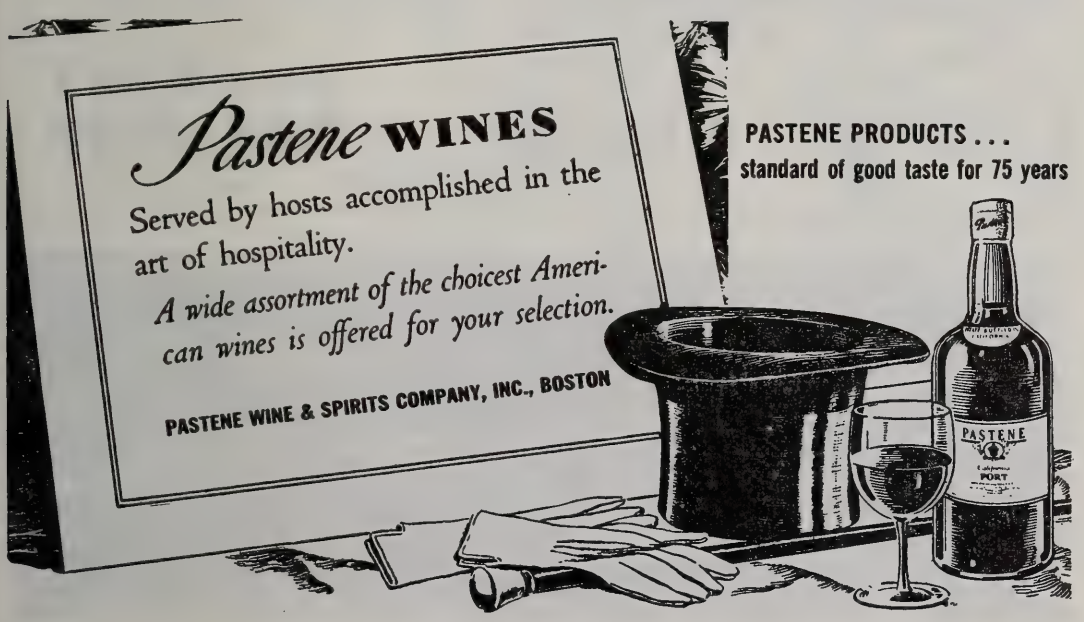
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the earth. He admitted with candor that in itself it was incapable of organization or rule, and must for its own good and interests be dominated by adroit and skilful managers who owed allegiance to nothing on earth but his own creed.

The old world in the past forty years has suffered much from two gigantic wars; the flower of the youth of each of its separate states has perished and we can only conjecture what that loss has meant to a declining culture. But even these disasters fade into insignificance when compared with the success of the ghastly doctrine accepted willingly by a large part of the modern world. The proposition that it is justifiable for any junta attaining power to eliminate cheerfully millions of people without the least legal or moral sanction has shattered the nerve, dulled the conscience, and enfeebled the arm of that portion of the globe that once looked upon itself as civilized. For this indeed is a Nihilism of the Spirit, and it has not only chilled all those spontaneous and generous emotions that inspired the arts of the past, but has left in its stead only an empty shell of impotence and negation.

~

It cannot be too often emphasized that at no time have the arts been appreciated or supported by the bulk of the population in any Christian country. Something like one hundred years ago Gobineau estimated that in France, then the most advanced and civilized state in Europe, hardly more than 100,000 persons out of 35,000,000 could be regarded as really cultivated. Music and painting in particular had been protected until recently by a small minority. This minority, possessing knowledge, judgment, and taste, constituted a solid block of



authority and bore some resemblance to an international Academy. It was for its members and not for the greater public that men painted pictures and wrote symphonies or operas.

Today this cosmopolitan lodge of musical freemasonry is disestablished, and its place has been taken mainly by public corporations whose zeal is greater than their insight. A fresh gathering of the select may be in course of self-creation, but at the moment any evidence of a struggle to live is hardly noticeable. On the other hand, there is, so far as music is concerned, a much larger body of new devotees who may be called the rank and file of listeners.

What is the relationship of our latter-day composer towards his audience? We know what it was in the last century and for what set of persons the great masters wrote their works. There was a close association between authors and patrons: one almost as intimate as a telephone conversation. They were the two complementary parts of a rounded whole. Today that association is a thing of the past, and most composers proudly declare that they write only to please themselves

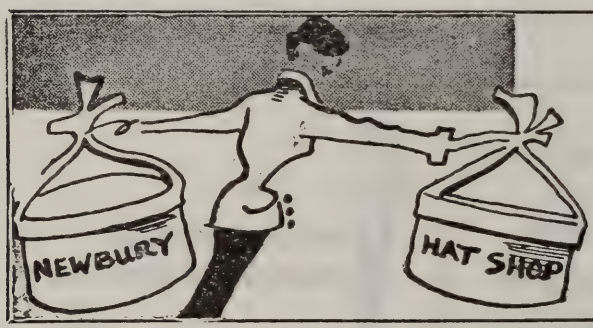
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and without regard to the taste or requirements of the public anywhere. The latter reciprocates this attitude by failing to discover any merit in the music it is constantly adjured to hear.

This is a ludicrously unreal state of things and cannot continue indefinitely. Our musicians are now writing in an uncanny species of vacuum, unknown to and undreamt of by any of their great forebears from Monteverdi to Debussy. They will soon have to think about deserting their several ivory towers and finding some way of addressing themselves more persuasively to the public of today, such as it is.

For it is a matter of moment that in the next fifteen or twenty years there should be forthcoming at least a handful of works capable of looking unashamedly in the face of those of the elder masters. In the concert-room the great orchestras of the world cannot continue living much longer in and upon the past. Satiety and boredom will prevail and the greatest musical invention of the nineteenth century, as well as the glory of the twentieth, will gradually decline and pass away, just as all earlier vehicles of sound and motion have done.

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SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born at Kalischt in Bohemia, July 1 (or 7), 1860; died at Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting. The symphony was introduced at the concerts of the Boston Symphony Orchestra on November 23, 1923, when Pierre Monteux conducted. Dimitri Mitropoulos conducted it January 31, 1935, Richard Burgin on November 6, 1942.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in

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manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past – her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to



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sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

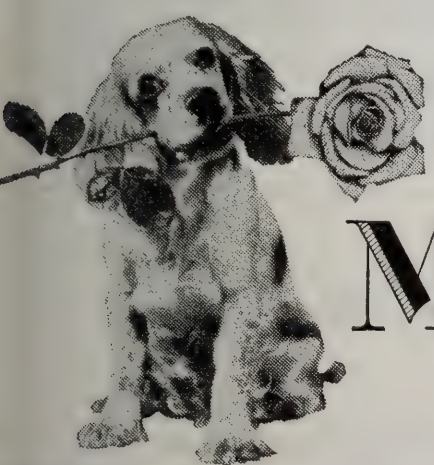
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PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by

5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a listener sufficiently attuned into a state of ecstasy. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy free and pliable. There are those who must have the full story,

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if there is any hint of one. If there is a funeral march they demand the full particulars – and ask, "Who is being buried?"

Mr. Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther*. In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced – that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact

* *Gustav Mahler*, by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

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that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

"Approximately in December, 1909 — that is, in the last year but one of his life — Mahler wrote me from America after a performance of the *First:* '. . . On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. . . .'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

~

"Here is art," wrote Paul Stefan of the First Symphony in his "Gustav Mahler," "understandable in images, but still, at least in intention, severely symphonic. A 'program' is unnecessary. Apart



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from the digressions of the last movement, the work is not more difficult for hearers than for players, and one which stimulates a genuine interest in Mahler. It arouses a desire to become acquainted with his other works.

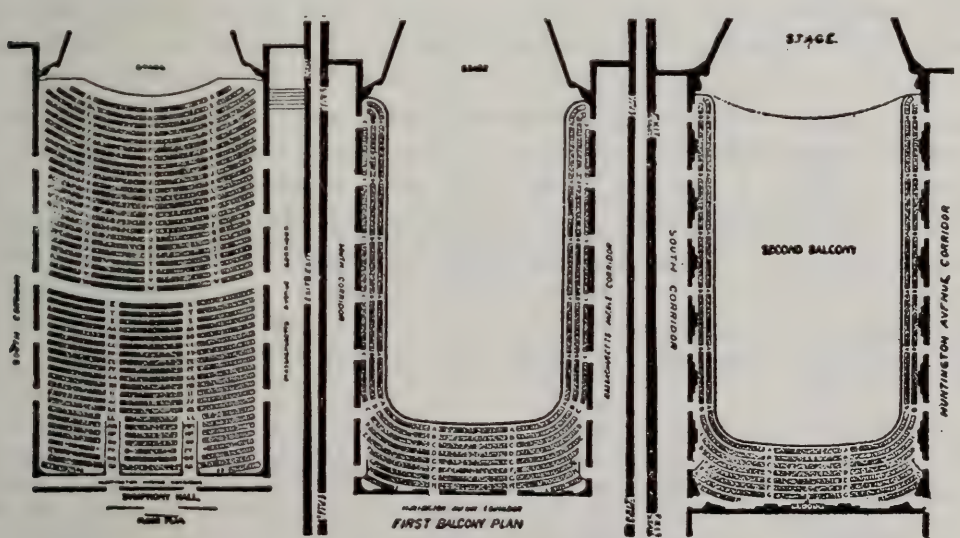
"How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon dreamily sinks! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call in the wood wind, a lovely song in the horns; then, still over the pedal A, a gradual rolling movement, first in the divided 'celli and basses, like the reawakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the first *Lied eines fahrenden Gesellen: 'Ging heut' morgen über's Feld'* ('O'er the fields I went at morn'). The whole melody, here in symphonic breath, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back *pianissimo,* and is repeated. An actual repeat-sign; save in the scherzo-form, there is only one other example of this in Mahler, in the Sixth Symphony. A kind of development-section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically

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through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly, in the wood wind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose summit is heard the introductory fanfare, then abruptly the horn-theme and the fourths of the commencement. Then comes a kind of *reprise,* altered as Mahler nearly always does in later works (preferably shortened, not recommencing with the beginning!). Merrier still, ever livelier until the end; always in the principal key. The *Lied des fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development. But the music, dewy fresh, strikes the goggles from the nose of the peering critic. There follows a merry, dancing scherzo, an Austrian *Ländler* like those of Bruckner and Schubert, exquisitely harmonized and scored. A horn leads into the oldentime Trio. The *fahrender Gesell* has discovered a hidden village where people are happy as of yore. But precisely this merry-making recalls his own sad flight from love. After a long pause begins the third part with the rugged canon *'Frère Jacques.'** Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral *à la* Callot. A muted double-bass begins, a bassoon and 'cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra along with them; the shrill E-flat clarinet quacks; over a quiet counterpoint in the trumpets the oboes are tootling a vulgar street-song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an *m-ta,* in the percussion (cymbals attached to the big drum, so as to sound thoroughly vulgar) and in the strings (scratched with the sticks). Discordant everyday life, which never lets go its hold. Then harps and wind take up a soft D, treat it as dominant, add the major third of G, and the violins sing the lay of the sheltering linden-tree. — Deliverance: *'Da wusst ich nicht wie das Leben tut, war alles, alles wieder gut.'* ('Then knew I not how life might be, and all again was well with me.') But the barrel-organ canon straightway starts up again, dies away finally and leads directly into the last movement. Raging, a chromatic triplet rushes downward, a theme from the development of the first movement announces itself, everything ferments and fumes, clinging fast to the key of F minor. Over a pedal on D-flat, the 'cello movement and the 'fourth' motive from the first part now sound triumphantly in D major. This relationship and similarity of the themes in different movements is still more emphatically developed by Mahler than by his predecessors. An even louder climax, where seven horns must be heard above everything, even the trumpets. They sound like a chorale from paradise after the waves of hell. Saved!"

* French nursery songs have apparently formed no part of the erudition of the German musical scholars. Ludwig Scheidermair, in his analysis (1902), seems to regard the theme as original with Mahler, remarking that it "suggests Mozart." Locating the theme, commentators have failed to remark on the grotesque character Mahler has given the bright tune by casting it in the minor mode, and introducing it in the double-bass, at a solemn pace.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1955–1956

SEPTEMBER

30–OCTOBER 1	Boston	(Fri.-Sat. I)
3	Cambridge	(Kresge Aud. M.I.T.)
4	Boston	(Tues. A)
7–8	Boston	(Fri.-Sat. II)
10	Norfolk, Va.	
11	Charlotte, N. C.	
12	Birmingham, Ala.	
13	New Orleans, La.	
14	Shreveport, La.	
15	Jackson, Miss.	
16	Atlanta, Ga.	
18	Chattanooga, Tenn.	
19	Urbana, Ill.	
20	Lafayette, Ind.	
21	Fort Wayne, Ind.	
22	Detroit, Mich.	
23	Saginaw, Mich.	
24	Ann Arbor, Mich.	
25	Utica, N. Y.	
28–29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Tues. B)
4–5	Boston	(Fri.-Sat. IV)
6	Boston	(Sun. a)
8	Providence	(I)
10	Boston	(Rehearsal I)
11–12	Boston	(Fri.-Sat. V)
14	Northampton	
15	New Haven	(I)
16	New York	(Wed. I)
17	Washington	(I)
18	Brooklyn	(I)
19	New York	(Sat. I)
22	Cambridge	(I)
25–26	Boston	(Fri.-Sat. VI)
29	Boston	(Tues. C)

DECEMBER

1	Boston	(for the Am. Med. Assoc.)
2–3	Boston	(Fri.-Sat. VII)
6	Storrs, Conn.	
7	New York	(Wed. II)
8	Washington	(II)
9	Brooklyn	(II)
10	New York	(Sat. II)
13	Providence	(II)
16–17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Boston	(Tues. D)
22–23	Boston	(*Thurs.*-Fri. IX)
27	Cambridge	(II)
30–31	Boston	(Fri.-Sat. X)

JANUARY

3	Boston	(Tues. E)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. XI)
10	Newark	
11	New York	(Wed. III)
12	Washington	(III)
13	Brooklyn	(III)
14	New York	(Sat. III)
17	Cambridge	(III)
20–21	Boston	(Fri.-Sat. XII)
22	Boston	(Sun. c)
24	Providence	(III)
27–28	Boston	(Fri.-Sat. XIII)

FEBRUARY

3–4	Boston	(Fri.-Sat. XIV)
6	Springfield	
7	New London	
8	New York	(Wed. IV)
9	Philadelphia	
10	Brooklyn	(IV)
11	New York	(Sat. IV)
14	Cambridge	(IV)
16	Boston	(Rehearsal III)
17–18	Boston	(Fri.-Sat. XV)
19	Boston	(Sun. d)
21	Boston	(Tues. F)
24–25	Boston	(Fri.-Sat. XVI)
28	Providence	(IV)

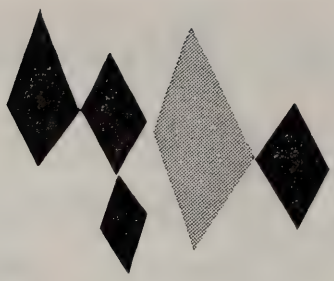
MARCH

2–3	Boston	(Fri.-Sat. XVII)
6	Cambridge	(V)
8	Boston	(Rehearsal IV)
9–10	Boston	(Fri.-Sat. XVIII)
13	Boston	(Tues. G)
16–17	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New Haven	(II)
21	New York	(Wed. V)
22	New Brunswick, N. J.	
23	Brooklyn	(V)
24	New York	(Sat. V)
27	Cambridge	(VI)
29–31	Boston	(*Thurs.*-Sat. XX)

APRIL

5	Boston	(Rehearsal V)
6–7	Boston	(Fri.-Sat. XXI)
8	Boston	(Sun. e)
10	Boston	(Tues. H)
13–14	Boston	(Fri.-Sat. XXII)
17	Providence	(V)
19	Boston	(Rehearsal VI)
20–21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.-Sat. XXIV)

The Saturday evening concert will be given on Thursday evening in Christmas Week.
The matinee in Holy Week will be given on Thursday.



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SATURDAY EVENING, NOVEMBER 5, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Fidelio"

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I. Lento e misterioso; Allegro
II. Larghetto
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IV. Finale: Allegro con fuoco

Performances by the orchestra will be broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network. The Friday afternoon and Saturday evening concerts will be broadcast by station WGBH-FM.

This program will end about 4:00 o'clock on Friday Afternoon, 10:15 o'clock on Saturday evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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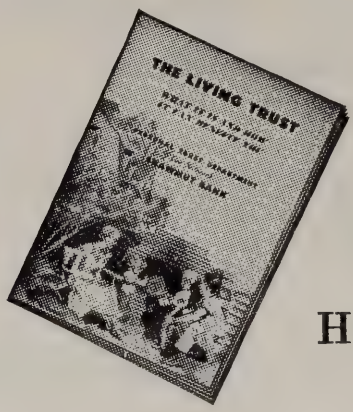
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"FIDELIO" IN BEETHOVEN'S VIENNA

The inclusion of Beethoven's Overture to *Fidelio* on this week's program may be counted among twenty-five performances of this work by the orchestras of America in recognition of a notable event. On Saturday evening, November 5, the Vienna Staatsoper, rebuilt in almost exact replica from the Opera House originally constructed in 1869, will be re-opened with *Fidelio*.

On April 27, the Austrian Chancellor Julius Raab spoke of the re-opening at a special meeting of Parliament. Chancellor Raab said:

"On November 5 Beethoven's opera *Fidelio* will be presented in the newly built house on the Ringstrasse. It would be a splendid gift to the Austrian people if this immortal hymn to freedom and humanity by the greatest composer of all time could resound in a free and independent Austria.

"The whole world would applaud if the immortal strains of the prisoners' song 'Hail to the day, hail to the hour for which we long have yearned' could be heard by a finally liberated Austria."

The Staatsoper is dear to the Viennese for its beauty as a building, but still more for the memories it holds of innumerable great performances and great singers. The demolition of the Opera House by bombs in 1945 was looked upon as a major tragedy. All that remained of the structure was the outer shell, part of the stairways, loggia, and foyer. The task of rebuilding has been a principal post-war concern by the citizens of Vienna, to whom music is always of the first importance.

The dedicatory performance will be attended by visitors from all parts of the world. Karl Boehm will conduct.

Particulars of the new plan were described by John MacCormac in the *New York Times* (June 19, 1955):

"Present work on the outside of the Opera House, and that part of the interior which wasn't destroyed by fire, is a labor of restoration. Thus the new façade will look almost exactly like the old one. What was left of the original frescoes of Moritz von Schwind has been painstakingly restored. (Modern Austrian art will be represented by thirteen splendid new tapestries and a

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"Where restoration proved impossible, reconstruction was attempted, but the interior has gained important new features, both decorative and technical. They include the most elaborate stage mechanism of Europe.

"In the auditorium the decorative effects will be unobtrusive and modern, although components will retain the gold, red and white of imperial times. After debate, it was decided to keep the loges which were so prominent a feature of the old house, with an anteroom for each. But part of the center box, once reserved for Franz Josef, will now be made available for radio and television technicians.

"The new house, the national theatre of a republic, will be a director's dream and an opera-goer's pleasure place, and not an emperor's monument. No longer will occupants of cheaper seats be hidden behind pillars and under pointed arches, or denied access to balconies, public rooms and staircases once reserved for the Kaiser and the archdukes. For their convenience, elevators are being installed and a cafeteria and smoking room added. Some back seats will be equipped with headphones for the hard of hearing, and others with reading lamps for those who like to follow the score. The auditorium will be surrounded by three long promenade halls, while the third and fourth galleries will have open-air terraces facing the Ring and Opera streets. . . .

"The auditorium, the stage and some of the special rooms will be air conditioned, the air being drawn from the Imperial Palace gardens. Firemen will patrol the building night and day and a thermostatic system will report to a central control point any rise of temperature in any room.

"The pride and glory of the reconstructed Opera House, however, will be its stage. It is high enough to hold Vienna's tallest apartment building. The visible stage has been enlarged to sixty feet square, bigger than that of the Paris Opera. Leftward is a side stage. Finally, there is a revolving stage sixty feet in diameter, which when not in use can be folded in the middle and hoisted into the flies.

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(*Continued on page 189*)

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OVERTURE TO "FIDELIO," *Op.* 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

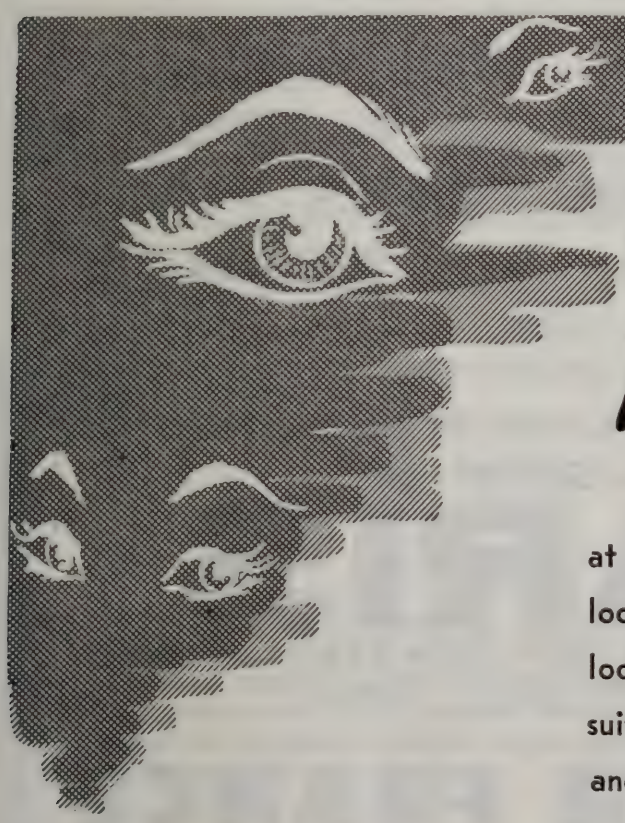
Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The last performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was on January 29, 1954, when Pierre Monteux conducted.

The Overture requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and strings.

The Overture is here performed in recognition of an important event in Vienna — the re-opening of the restored Staatsoper on Saturday evening of this week. Beethoven's opera has been chosen for that event as a suitable music for a liberated Austria.

BEETHOVEN was for a long time hopeful of an operatic commission. The theatre, being the only popular form of musical entertainment in the Vienna of his day, was a composer's only considerable source of fame and fortune. Beethoven had been conversant with opera at Bonn, having played viola in the electoral orchestra; in Vienna his ballet *The Creations of Prometheus* had been tolerably successful. It goes



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long look

at the sleek, well groomed look, at the colorfully exciting look of our timely collection of suits and dresses, coats, hats and noteworthy accessories.

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without saying that the external, showy side of the theatre was not congenial to the inner, the intimate character of his music. Yet when Beethoven was really possessed by his subject, even though the medium bothered him, the result was transfiguring, undying beauty.

Beethoven found himself with an old and much-used but to him inspiring plot: the story of a faithful wife whose innocent husband has been imprisoned for years for political reasons by a villainous official. The wife risks her life to effect his release. The book was put into German by J. F. von Sonnleithner from a French opera of 1798 by Gaveau called *Léonore, ou l'Amour conjugal.* It plainly derived from an episode of the French revolution and the scene had been set in Spain for reasons of discretion in the adjacent land of lingering turmoil. The book had been pirated in those days of free borrowing without leave and had recently turned up in Dresden as a piece called *Leonora* by the Italian Paër. Beethoven would have much preferred to have called his opera *Léonore* after the character so close to his heart, but it would have obviously led to confusion. The title was changed to Leonore's assumed name which described her gleaming virtue: fidelity. The composer did insist upon naming the separately published overtures as *"Leonore."*

Beethoven could not rise above those scenes in Bouilly's text which





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were no more than the typical *Singspiel* dialogue of the time. But the concept of cruel oppression overcome through a conjugal fidelity all-enduring and all-surpassing was to Beethoven more than the current coin of romantic tale-telling. It was a vitalizing impulse transcending pedestrian lines and stock situations. Pity for Florestan, the heroine's imprisoned husband, wasting away his life in a dungeon with no ray of hope, became something for every generation to feel, whatever its fashion in sentiment. Beethoven lived and suffered in the plight of his fellow prisoners, wan shadows of the men they once were, with a compassion which too has outlasted all fashions. Leonore was to him woman's love at its noblest, deep and quiet, unfaltering and unquestioning. The finale is a joyful chorus in praise of the noble wife who has been ready to give her life for her husband:

"Wer ein holdes Weib errungen,
Stimm in unsern Jubel ein,
Nie wird es zu hoch besungen,
Retterin des Gattin sein."

~

The record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb

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overture which later came to be known as *"Leonore No. 2."* Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called *"Leonore No. 3."* When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.



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have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance.

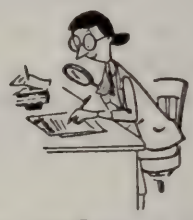
"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not.

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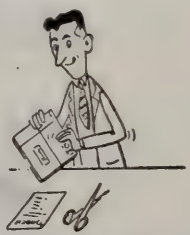
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By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

This symphony was introduced at these concerts on April 1–2, 1949.

The symphony is scored for orchestra of chamber size: 2 flutes and piccolo, oboe, 2 clarinets, bassoon, 2 horns, trumpet, glockenspiel, cymbal (struck), triangle, tam-tam, snare drum, piano and strings.

THE following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester.*"*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been

* Paul Sacher, who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon*, Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante*, Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.



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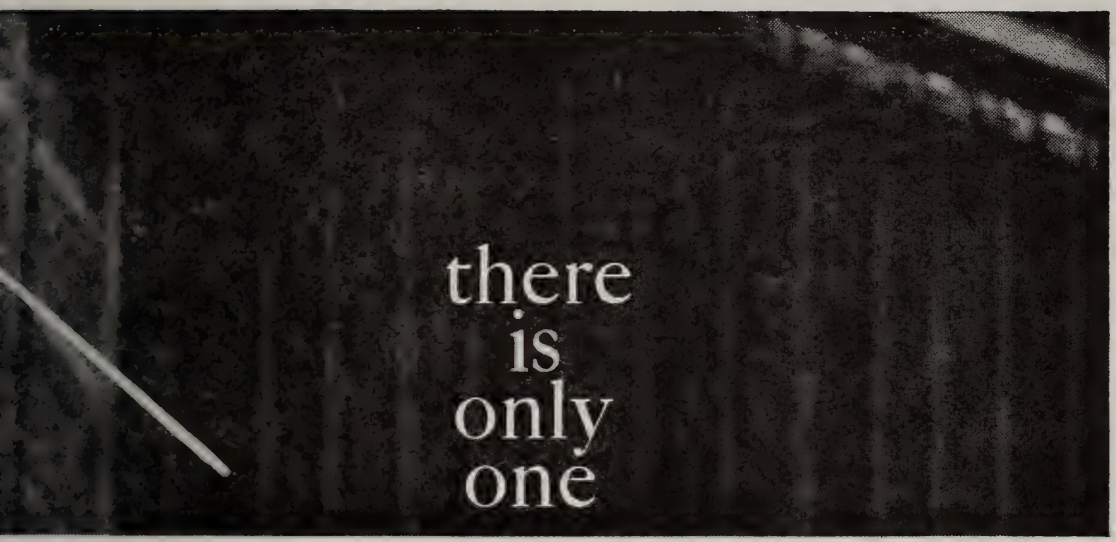
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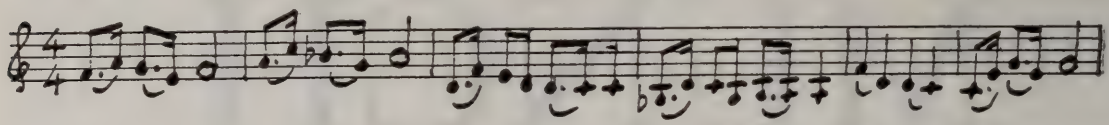
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quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

"The first movement, dating from June, 1946, expresses precisely a 'state of spirit'. In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland, surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi,* which toward the end of the movement is cited entire in its original and ingenious form [horn]:



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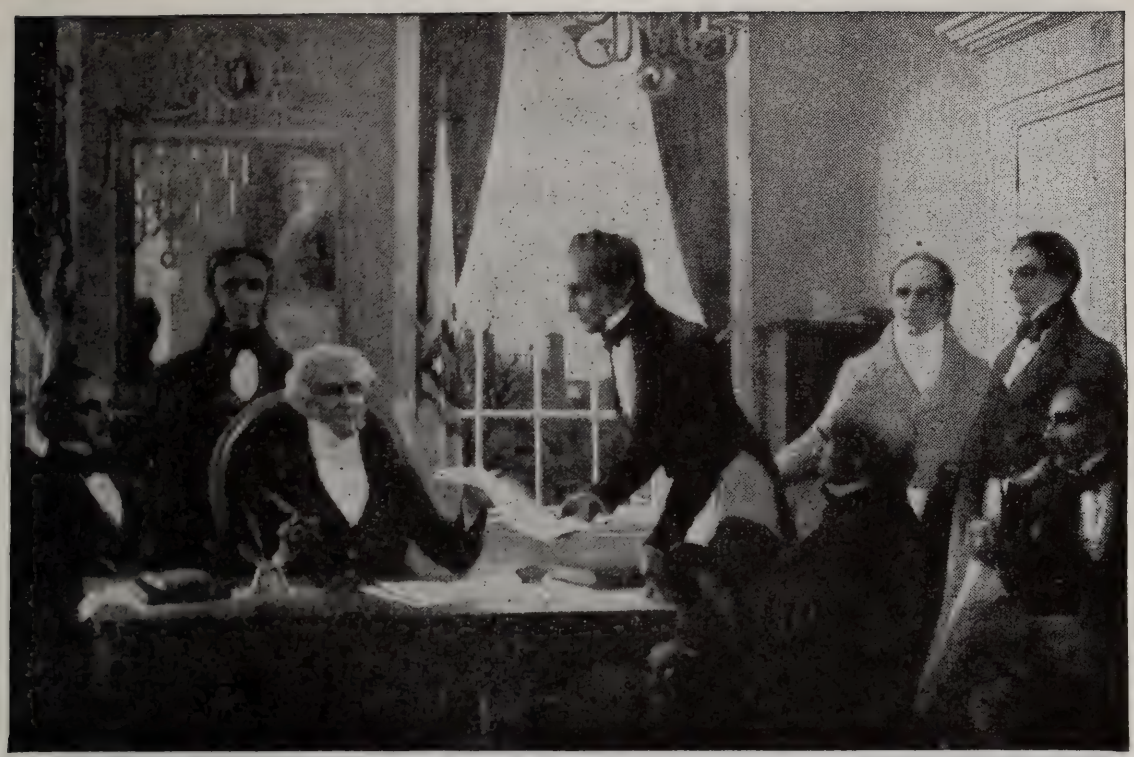
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soars over the stretto of the principal theme, and after a reference to the slow episode of the middle of the movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

~

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this



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country in the summer of 1947 at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland.

Arthur Honegger is a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the

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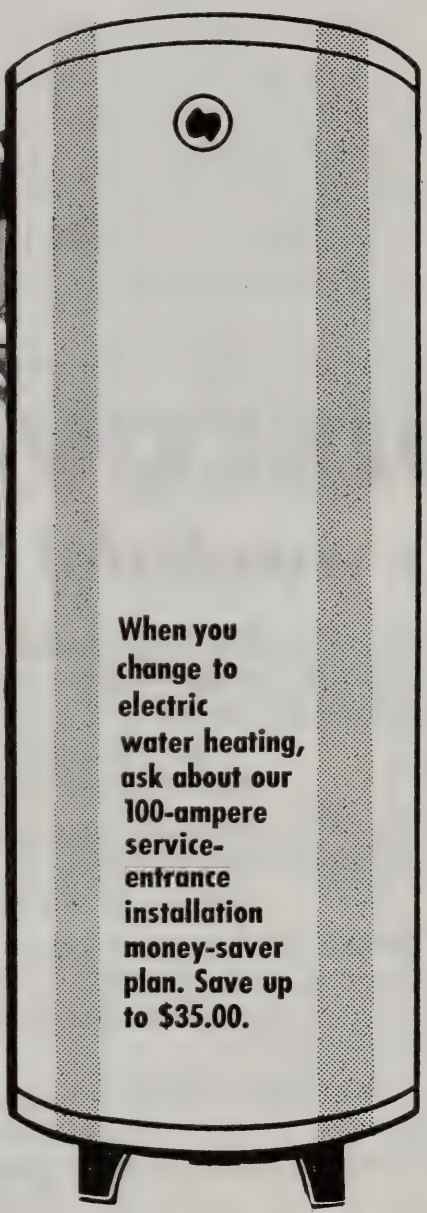
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small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zürich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He entered the Conservatoire in Paris in 1911, and there sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach

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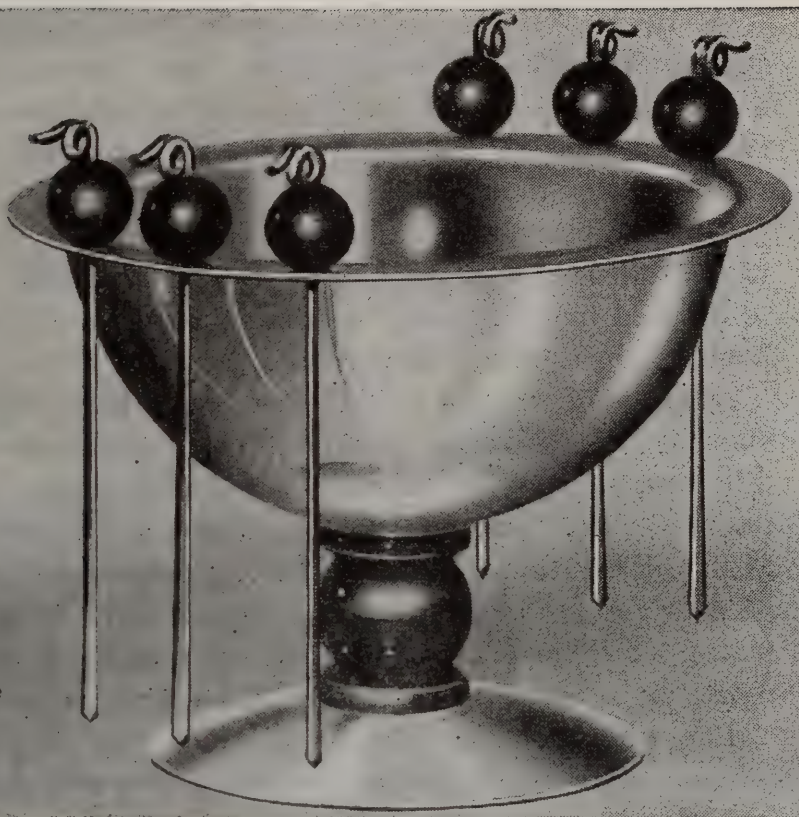
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his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified as one of the *"groupe des six,"* a title which is now a legend. The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

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what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a musical absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else — incidental music for *"Le Roi David,"* begun and finished by necessity, in two months, performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1921), and within two years transformed into a widely popular oratorio. According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. But *"Horace Victorieux"* (1921) showed him uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of *King David* with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The



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Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

Honegger has since composed many works, in all forms. He conducted the Boston Symphony Orchestra as guest, January 11–12, 1929, presenting his *Chant de Nigamon,* Prayer of Judith from the Opera *Judith,* and three songs from *La Petite Sirène* (Soloist — Cobina Wright), *Pastorale d'Été, Horace Victorieux, Rugby,* Piano Concertino (Soloist — Mme. Andrée Vaurabourg Honegger), *Pacific 2-3-1.*

The First Symphony, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and first performed here on February 13, 1931, and repeated on March 19. (It was again repeated on November 20 and April 15 in the season 1953–54.) The Symphony for Strings of 1941 was performed by this orchestra for the first time in America on December 27, 1946. The Third Symphony (*"Symphonie Liturgique"*) was performed by this orchestra, Novem-

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ber 21, 1947, Charles Munch conducting as guest. The Fifth Symphony had its first public performance at these concerts March 9, 1951 and was repeated in this series November 5, 1954.

René Chalput thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

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(*Continued from page 160*)

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• •

REMINISCENCE

A paragraph by W. J. Henderson from the Musical Record *of September 1, 1898, a magazine edited by Philip Hale, has been brought to our attention by Armando Arena. Mr. Henderson referred to a threat by Anton Seidl to leave New York.*

"He is disgusted with the utterly unmusical attitude of the New York public. I do not blame him. But I sincerely hope he will not leave New York. It needs him a good deal more than Hamburg does. Some of Mr. Seidl's readings are open to censure and they receive it; but for all that, he is a big musical personality. He is the only New York conductor who has originality, force, and influence. Plunged, as this city is, in the depths of artist worship, it would be a sad thing for it to lose its only invigorating interpreter of absolute music. There are some persons who desire to start a movement looking toward the establishment of a fund for a permanent orchestra. I hope they will succeed. Meanwhile, seeing that New York has several times as many millionaires as Boston, it is mortifying to think that with all our Goulds, Astors, and Vanderbilts, we have not one man who is willing to emulate the example of Mr. Higginson. Therefore we must depend for really good orchestral playing on the Boston Symphony Orchestra, which gave its third concert last night to a large audience. You who live in Boston have no conception of the amount of rough and out-of-time orchestral playing we poor New Yorkers hear. Please continue to lend us your orchestra four or five times each season."

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ENTR'ACTE

MUSICAL MALAISE

By Ernest Newman

Sir Thomas Beecham's article, "Marxist Music," reprinted in last week's Bulletin from the Sunday Times *of London, commented unfavorably upon the music composed in the present century. Ernest Newman's reply, in the same newspaper on September 4 last, is here quoted.*

It must have been as great a pleasure to others as it was to myself to find the musical chair of this paper occupied during the last four Sundays by a new Minister (without portfolio) for Musicological Affairs. I found particularly thought-provoking Sir Thomas Beecham's remarks, delivered with a truly regal mansuetude, on the age-old problem of the validity of critical judgments in matters musical. Of the present practitioners of the craft of criticism (if I may presume to call it that) he does not seem to have a very high opinion; and I hope my

Anne Starr

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colleagues will in future mind their step, as I of course shall mine, in respectful recognition of the warning that Big Brother is Watching Us.

Sir Thomas is perturbed—as who is not?—by the present state of music all the world over. We certainly seem to have struck a bad patch, and unfortunately there is nothing we can do about it. But I personally do not take the situation quite so grievously to heart as Sir Thomas appears to do. Musical composition undoubtedly seems, on a broad survey of the comparative achievements of past and present, to be by and large as infertile by choice, in its own way, as the custodians of a Turkish harem were of necessity in another. Old standards have been challenged, while certain new ones proposed in some quarters have not yet been generally accepted. Ours is on the whole a graceless, charmless, materialistic and rather vulgar age, and as a matter of course much of our newest music mirrors its environment.

~

We live in an epoch of universal transition, and epochs of transition are always distinguished more by eager endeavour than by rounded and enduring accomplishment. To many of those who are fated to live in such an environment, civilisation is bound to appear to be what historians of culture describe as on "the way down" rather than "the way up." Surely the sensible thing for the man of philosophic mind to



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do is to keep as aloof as he can from the dust and mire of the mêlée, to sit back comfortably in his armchair and view it all placidly as just part of the eternal cycle of change, suspending judgment on it till he can see it all in some sort of historical perspective. Those of us with long memories feel that we have been through it all more than once before in slightly different forms. I often wish, indeed, that someone with the necessary first-hand experience and all the historic documents to draw upon would write a book — it would be an amusing one — on musical "revolutions" and "revolutionaries," showing with what pathetic regularity they repeat their predecessors in all essentials.

~

The last "revolutionary" period I myself lived through was that of the Twaddling Twenties, as I once ventured to call them, the decade or so immediately following the war of 1914–18. The musical air then was as thick with slogans as it is now. The first duty of the new music, we were informed, was to be non-romantic; you had only to charge a young composer with leanings towards romanticism to cover him with obloquy. As "romantic" music, in particular that of the great Germans, had long been intimately associated with poetry, one of the lines taken by some of the brighter young spirits was to disparage words as a



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factor in musical inspiration; so some of them derisively wrote music to words that had either no meaning at all or burlesqued meanings that were formerly valid. Impotent to write two pages of their own that would appeal powerfully to the emotions, some of our young bloods thought to demonstrate their virility by crouching in front of this or that emotional monument of the past and pulling faces at it: why condescend to argument when a chaw-bacon grin would do the trick?

The climax was reached, perhaps, when Lord Berners — really a man of fine sensibility and keen intelligence — published a setting of his own of one of the best-known German "romantic" poems, Heine's "Du bist wie eine Blume," in a preamble to which we were gravely assured that the poem had hitherto been universally misunderstood — it was really addressed not to a maiden but to a white pig that "the poet had met with in the course of a walk in the country"; "the thought of the melancholy fate in store for it had haunted him ever after." Berners' musical setting of the poem he himself described as





"an attempt to restore to the words their rightful significance, while at the same time preserving the sentimental character of the German Lied." (The general title of the opus was "Lieder Album: Three Songs in the German Manner.") Into these abysmal depths of silliness was one of the brightest and most charming personalities of the time decoyed by the misfortune of having come to maturity in a musical decade of complacent inanity.

~

With others of the bright young set the prevailing malady took other forms. Prokofiev's mission in life was declared by one of his admirers to be to "tweak the noses of the academics" in such works as his "Sarcasmes." One evening a number of the younger bloods, the musical Teddy Boys of the period, joined forces in a concert at Queen's Hall to which each of them contributed a fanfare that was intended to be a challenge hurled in the face of the moribund music of the past. The intrepid little Joshuas, however, blew their nursery trumpets in vain: the walls of Jericho stood, and still stand.

Such were the Twaddling Twenties. What now of the Fervent Fifties?

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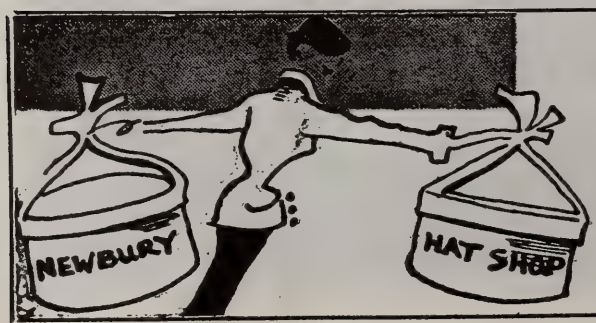
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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performances at the Friday and Saturday concerts of this Orchestra were on November 7–8, 1952.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

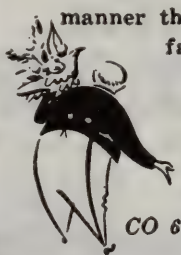
The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted

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the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel ot the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most

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of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow

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the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music,

(September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.



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specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of

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Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist,

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receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony – "our symphony," he called it – without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I

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may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life. and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly dis-



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cussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

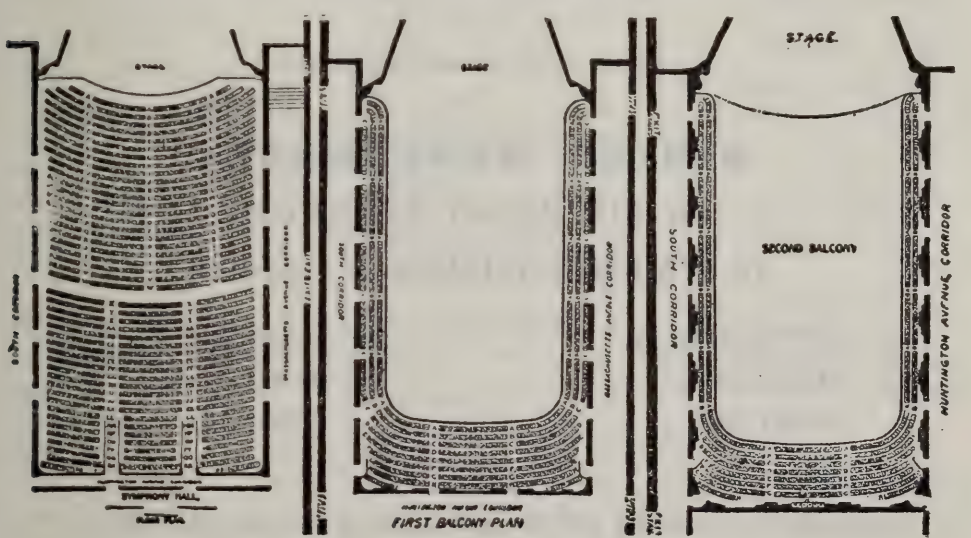
"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work, I have made no

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effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

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K. Vinal Smith

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Bernard Zighera
Olivia Luetcke

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Everett Firth

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Charles Smith
Harold Farberman
Harold Thompson

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R C A VICTOR RECORDS
BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7
Berlioz "Fantastic Symphony"
Overture to "Beatrice and Benedick"
"Romeo and Juliet" (complete)
"The Damnation of Faust" (complete)
Brahms Piano Concerto No. 2 (RUBINSTEIN)
Symphony No. 4
Bruch Violin Concerto No. 1 (MENUHIN)
Chopin Piano Concerto No. 2 (BRAILOWSKY)
Handel "Water Music" Suite (arr. Harty)
Haydn Symphony No. 104
Honegger Symphonies Nos. 2, 5
Lalo Overture to "Le Roi d'Ys"
Menotti Violin Concerto (SPIVAKOVSKY)
Mozart Overture to "The Marriage of Figaro"
Ravel "Daphnis and Chloe" (complete)
"La Valse"
"Pavane for a Dead Princess"
"Rapsodie Espagnole"
Roussel "Bacchus and Ariane," Suite No. 2
Saint-Saëns Overture to "La Princesse Jaune"
Piano Concerto No. 4 (BRAILOWSKY)
Schubert Symphony No. 2
Schumann Overture to "Genoveva"
Symphony No. 1
Strauss "Don Quixote" (Soloist, PIATIGORSKY)
Tchaikovsky Violin Concerto (MILSTEIN)

Among the recordings under the leadership of
SERGE KOUSSEVITZKY

Bach Brandenburg Concertos Nos. 1, 6; Suites Nos. 1, 4
Beethoven Symphonies Nos. 3, 5, 9
Berlioz "Harold in Italy" (PRIMROSE)
Brahms Symphony No. 3; Violin Concerto (HEIFETZ)
Copland "A Lincoln Portrait"; "Appalachian Spring"; "El Salon Mexico"
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies Nos. 92, "Oxford"; 94, "Surprise"
Khatchaturian Piano Concerto (KAPELL)
Mendelssohn Symphony No. 4, "Italian"
Mozart "Eine kleine Nachtmusik"; Serenade No. 10, for Woodwinds; Symphonies Nos. 36, "Linz"; 39
Prokofieff "Classical" Symphony; "Lt. Kije" Suite; "Romeo and Juliet," Suite No. 2; Symphony No. 5; Violin Concerto No. 2 (HEIFETZ)
Rachmaninoff "Isle of the Dead"
Ravel "Bolero"; "Ma Mère L'Oye" Suite
Schubert Symphony in B Minor, "Unfinished"
Sibelius Symphonies Nos. 2, 5
Strauss, R. "Don Juan"
Tchaikovsky Serenade in C; Symphonies Nos. 4, 5
Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Liszt "Les Préludes"
Mozart Piano Concertos Nos. 12, 18 (LILI KRAUS)
Scriabin "The Poem of Ecstasy"
Stravinsky "Le Sacre du Printemps"
Tchaikovsky Symphony No. 6, "Pathétique"

Recorded under the leadership of LEONARD BERNSTEIN

Stravinsky "L'Histoire du Soldat"; Octet for Wind Instruments

The above recordings are available on Long Play (33⅓ r.p.m.) and (in some cases) 45 r.p.m.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1955–1956

SEPTEMBER

30–OCTOBER 1	Boston	(Fri.-Sat. I)
3	Cambridge	(Kresge Aud. M.I.T.)
4	Boston	(Tues. A)
7–8	Boston	(Fri.-Sat. II)
10	Norfolk, Va.	
11	Charlotte, N. C.	
12	Birmingham, Ala.	
13	New Orleans, La.	
14	Shreveport, La.	
15	Jackson, Miss.	
16	Atlanta, Ga.	
18	Chattanooga, Tenn.	
19	Urbana, Ill.	
20	Lafayette, Ind.	
21	Fort Wayne, Ind.	
22	Detroit, Mich.	
23	Saginaw, Mich.	
24	Ann Arbor, Mich.	
25	Utica, N. Y.	
28–29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Tues. B)
4–5	Boston	(Fri.-Sat. IV)
6	Boston	(Sun. a)
8	Providence	(I)
10	Boston	(Rehearsal I)
11–12	Boston	(Fri.-Sat. V)
14	Northampton	
15	New Haven	(I)
16	New York	(Wed. I)
17	Washington	(I)
18	Brooklyn	(I)
19	New York	(Sat. I)
22	Cambridge	(I)
25–26	Boston	(Fri.-Sat. VI)
29	Boston	(Tues. C)

DECEMBER

1	Boston	(for the Am. Med. Assoc.)
2–3	Boston	(Fri.-Sat. VII)
6	Storrs, Conn.	
7	New York	(Wed. II)
8	Washington	(II)
9	Brooklyn	(II)
10	New York	(Sat. II)
13	Providence	(II)
16–17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Boston	(Tues. D)
22–23	Boston	(*Thurs.*-Fri. IX)
27	Cambridge	(II)
30–31	Boston	(Fri.-Sat. X)

JANUARY

3	Boston	(Tues. E)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. XI)
10	Newark	
11	New York	(Wed. III)
12	Washington	(III)
13	Brooklyn	(III)
14	New York	(Sat. III)
17	Cambridge	(III)
20–21	Boston	(Fri.-Sat. XII)
22	Boston	(Sun. c)
24	Providence	(III)
27–28	Boston	(Fri.-Sat. XIII)

FEBRUARY

3–4	Boston	(Fri.-Sat. XIV)
6	Springfield	
7	New London	
8	New York	(Wed. IV)
9	Philadelphia	
10	Brooklyn	(IV)
11	New York	(Sat. IV)
14	Cambridge	(IV)
16	Boston	(Rehearsal III)
17–18	Boston	(Fri.-Sat. XV)
19	Boston	(Sun. d)
21	Boston	(Tues. F)
24–25	Boston	(Fri.-Sat. XVI)
28	Providence	(IV)

MARCH

2–3	Boston	(Fri.-Sat. XVII)
6	Cambridge	(V)
8	Boston	(Rehearsal IV)
9–10	Boston	(Fri.-Sat. XVIII)
13	Boston	(Tues. G)
16–17	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New Haven	(II)
21	New York	(Wed. V)
22	New Brunswick, N. J.	
23	Brooklyn	(V)
24	New York	(Sat. V)
27	Cambridge	(VI)
29–31	Boston	(*Thurs.*-Sat. XX)

APRIL

5	Boston	(Rehearsal V)
6–7	Boston	(Fri.-Sat. XXI)
8	Boston	(Sun. e)
10	Boston	(Tues. H)
13–14	Boston	(Fri.-Sat. XXII)
17	Providence	(V)
19	Boston	(Rehearsal VI)
20–21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.-Sat. XXIV)

The Saturday evening concert will be given on Thursday evening in Christmas Week.
The matinee in Holy Week will be given on Thursday.

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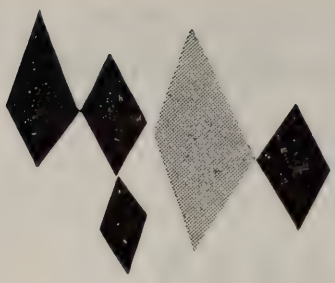
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PROGRAM:

Mozart ..... Divertimento in B-flat, K. 287

Brahms ..... Variations on a Theme by Haydn

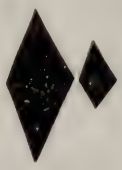
Berlioz ..... Symphonie Fantastique



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Fifth Program

FRIDAY AFTERNOON, NOVEMBER 11, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 12, *at* 8:30 *o'clock*

MOZART . . . . . Masonic Funeral Music, K. 477
In Memory of OLIN DOWNES (1886–1955)

MOZART . . . . . Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Horn: JAMES STAGLIANO
Bassoon: SHERMAN WALT

I. Allegro
II. Adagio
III. Andantino con Variazioni

(*First performance at these concerts*)

INTERMISSION

SCHUMANN . . . . . Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

Performances by the orchestra are broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network. The Friday afternoon and Saturday evening concerts are broadcast by station WGBH-FM.

The program will end about 3:55 o'clock on Friday afternoon; 10:10 o'clock on Saturday evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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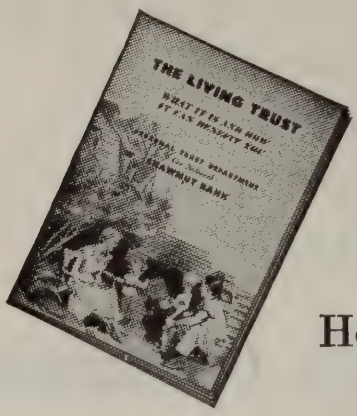
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Loaned by the Museum of Fine Arts, Boston

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Loaned by the Museum of Fine Arts, Boston

BOSTON AND BUNKER HILL MONUMENT
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Loaned by Mr. Morton C. Bradley, Arlington, Massachusetts

A MURKY DAY, ANNISQUAM, 1886
By *Joseph R. De Camp*
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By *C. Demetropolous*

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By *Thomas A. Fransioli*
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Fifth Program

FRIDAY AFTERNOON, NOVEMBER 11, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 12, *at* 8:30 *o'clock*

MOZART.....Masonic Funeral Music, K. 477

In Memory of OLIN DOWNES (1886–1955)

MOZART.....Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Horn: JAMES STAGLIANO
Bassoon: SHERMAN WALT

I. Allegro
II. Adagio
III. Andantino con Variazioni

(*First performance at these concerts*)

INTERMISSION

SCHUMANN.....Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

The program will end about 3:55 o'clock on Friday afternoon; 10:10 o'clock on Saturday evening.

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MASONIC FUNERAL MUSIC, KOECHEL NO. 477

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Born at Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart composed his *Maurerische Trauermusik* on the death of two fellow Freemasons, the Duke Georg August von Mecklenburg Strelitz and Franz Count Esterhazy von Galantha. It was accordingly played at a memorial service for the two notables on November 17, 1785.*

The music was scored for 2 violins, viola, bass, 2 oboes, 1 clarinet, 3 basset horns or French horns, and contra-bassoon. The contra-bassoon part is indicated as not obligatory. In the present performances, 1 basset horn and 2 French horns are used.

It was performed at these concerts October 5–6, 1951.

THE movement is an adagio in common time. The woodwinds have the burden of the introduction with a melody in a restrained mourning of C minor, more moving and personal, especially by virtue

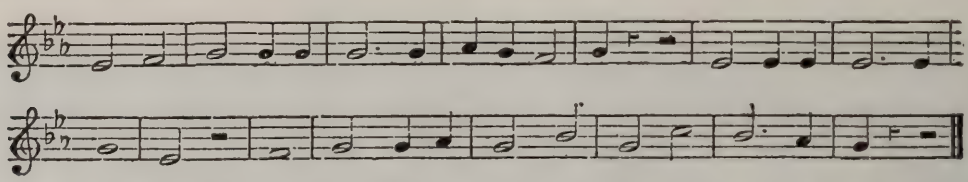
*The work was listed by Mozart as composed "in the month of July, 1785," but his two brother Masons died on November 6 and 7 respectively. Alfred Einstein surmises that Mozart, making a later notation of the score, "simply forgot," being much preoccupied at the time with *Figaro*.



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of the poignant harmonies, than a formal ceremonial might have prompted. The woodwinds are matched with an ornamental violin figure. At the twenty-fifth bar, the oboes and clarinet (soon to be joined by the wind choir) intone a chorale of sombre ritual suggestion,



with accompanying chords from the lower strings and a continuing violin filigree. Mozart must have known Bach's chorale preludes; the cantus firmus here serves as a slow march. The melody of the introductory part returns to close this gentle slow movement pianissimo.

~

Otto Jahn summed up the work neatly when he wrote: "Mozart has composed nothing finer than this short Adagio in technical treatment, sense of color, earnest feeling and psychological truth. It is the musical expression of that manly calm which gives sorrow its due, and no more than its due, in the presence of death."

Mozart, being a fatalist, never gave death more than its due. When his mother died in Paris, he wrote to his father from there July 9,





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1778: "After you have first given away to natural and only too well justified tears and anguish, you will eventually resign yourself to the will of God and worship His unsearchable, unfathomable and all-wise providence. . . . I have indeed suffered and wept — but what did it avail, so I have tried to console myself, and please do so too, my dear father, my dear sister! Weep, weep, but take comfort at last. Remember that almighty God willed it thus — and how can we rebel against Him?"

Two years after composing the *Masonic Funeral Music,* Mozart again wrote his thoughts upon death in a letter to his father, April 4, 1787: "Since death (properly speaking) is the true end of our life, I have made myself so acquainted during the last two years with this, our best and truest friend, that its aspect has no more terrors for me; nothing but peace and solace! And I thank God for enabling me to discern in death (you will understand me) the key to our true blessedness. I never lie down in bed without remembering that perhaps, young as I am, I may never see another day; and yet no one who knows me can say that I go about moody or gloomy. For this blessing I thank my Maker every day and desire nothing more than to share it with my fellow men."

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pleased a priest of his church at the time, who would have preached, not complete resignation, but repentance and fear of God. Mozart, like his father, was a punctilious church-going Catholic, but, also like his father, he had recently espoused Freemasonry, a free-thinking movement, a reaction to dogma, which was by no means wholly approved by the Roman Catholic hierarchy. Mozart was a simple and whole-hearted believer. It would never have occurred to him to discuss the nature of the Deity or to analyse his faith. Such matters were accepted without question. He was deeply drawn by the ideals of Freemasonry, as is amply proved by *The Magic Flute* or by this Adagio, or by much other music which he wrote for his Lodge.

He must surely have welcomed a blood brotherhood which would have put him on an equal footing with a Duke and a Count in contrast to his lowly standing as a mere musician in the society of his time. Being a realist with a sense of humour, he was dazzled neither by the pomp of churchly office, as exemplified in his haughty employer, the Archbishop of Salzburg, nor by the mummery of the Masons. He privately made fun of both, while his acceptance of what they stood for was unimpaired.



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SINFONIA CONCERTANTE IN E-FLAT, FOR OBOE, CLARINET, HORN AND BASSOON, WITH ORCHESTRA, K. 297b (Appendix, No. 9)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Composed in Paris between April 5 and 20, 1778, the score of this work disappeared without performance. A copy was found in the State Library in Berlin and was published in the collected edition of Mozart's works in 1886. It was also edited by Professor Friedrich Blume for the Eulenburg edition of miniature scores in 1928.

The accompanying orchestra calls for 2 oboes, 2 horns, and strings.

THIS music is the very definition of the title (which is more accurate than *"Konzertantes Quartett"* as it was first published). Like the *Konzertante Sinfonie* for Violin and Viola (K. 364), it is symphonic in its expanse, in the character of the development. At the same time it is a concerto grosso by the setting of the solo quartet, which is a sort of concertino against the orchestral tutti. The quartet is a unified group rather than a succession of soloists — a *Harmoniemusik,* where the individual voices are alternated, blended, interlaced, backed by the accompanying orchestra or relieved by the predominant string tone of the tutti. Only in the adagio, where the melodic line is

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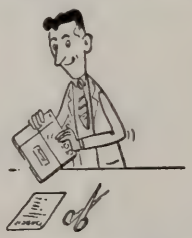
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lengthened in time, does each soloist have his extended phrase while accompanied by his fellows.

The first movement, which is the longest, is thematically rich and tends to prolong the development by the varied possibilities of color combination and alternation which the composer has given himself. The long "cadenza" before the close is not used for virtuoso display but is a sort of coda where the group as a group demands the sole attention. The slow movement is signified by Einstein as in reality an andante rather than an adagio. The solo players carry the melody in turn, the bassoon providing in one place a sort of dulcet "Alberti bass" to the higher instruments.

The variation finale naturally permits solo virtuosity to come to the fore, but always in a musically integrated way. The ten variations give special solo opportunities to the oboe or clarinet or the two together. The second variation gives the bassoon special opportunities and the eighth provides a duet by a melodic bassoon and an ornamental oboe in arpeggios. The horn has no extensive solos, but its function is by no means subordinated. Each variation is rounded off by a recurring refrain from the tutti. At last there is an adagio passage and an allegro coda in a tripping 6/8.

~

The *Sinfonia Concertante* has had a curious history. Mozart wrote



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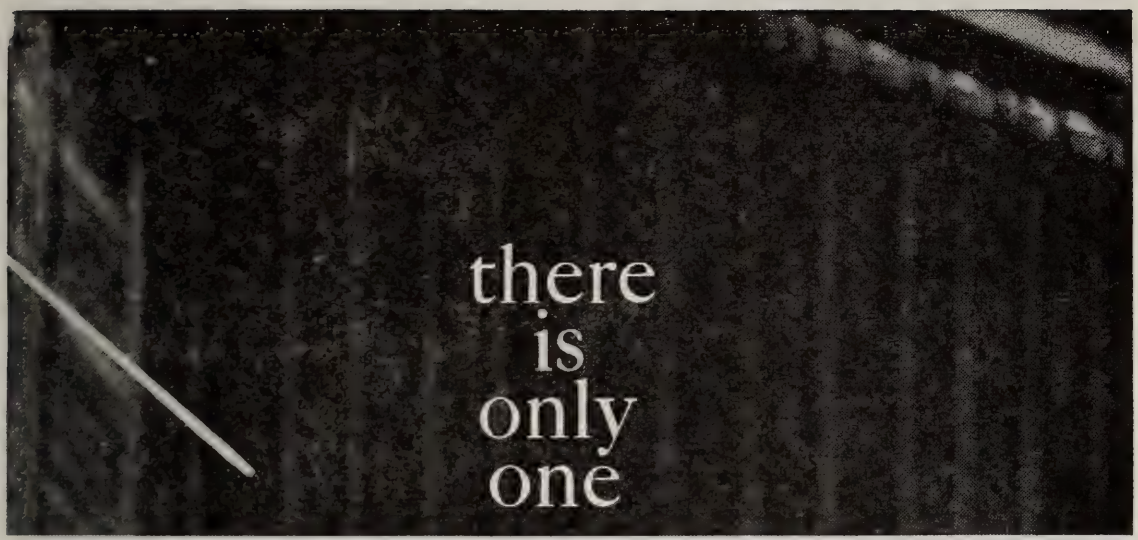
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it on his visit to Paris at the age of twenty-one for performance by four eminent wind players, three of them from Mannheim which he had lately visited. The score was lost (under suspicious circumstances) and not performed, to the annoyance of the players and the disappointment of the composer. Mozart must have thought well of the work, for six months later he wrote to his father from Nancy, "I have it fresh in my memory and as soon as I am home I will write it out again." This is interesting as a remark from Mozart. Unlike such a composer as Mendelssohn, who held a manuscript score unpublished for years and memorized every note of it, Mozart composed with apparent speed and finality and, as in the case of the "Haffner" Symphony, was apt soon to forget what he had written. This *Sinfonia Concertante* proves the contrary. Mozart must indeed have rewritten the piece from memory since the score was later copied by an unknown hand and found in the Berlin Staatsbibliotek among the manuscripts of Otto Jahn (but before his death in 1869). Jahn had mentioned the work in his three-volume Life as lost. The copy shows the oboe and clarinet as the high solo voices instead of the flute and oboe of the original as mentioned by Mozart. Mozart would have found no clarinet in Paris. He may have re-

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written the score for Munich where players on that instrument were available.

This story would cast doubt on the authenticity of the piece. Yet the reliable authorities express no doubt about it, relying as they must upon the quality of the music. Let any doubters listen to a single passage: the gentle falling off of the main theme in the slow movement which recurs at the close (the Duke in *Twelfth Night* might have called it a "dying fall"). There are also the numberless deft turns in the development of the first movement, the characteristic woodwind treatment in the variations.

The music in each movement has a gleam of immortality about it. Saint-Foix considers this Mozart's "first great symphonic work . . . dominating like an isolated and formidable eminence all contemporary music including Mozart's own." Einstein lists it in the *Anhang* of the Catalog as among the "lost and partly recovered works," expressing the hope that the "autograph may still be found." Dr. Friedrich Blume, in his introduction to the Eulenburg score, remarks, "The joyous spirit, the truly Mozartean handling of the woodwind colors, the rich



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invention in the first movement, the contemplative sweetness of the second, the insouciance [*Unbekümmerheit*] of the variations, all these points speak for themselves."*

The visit of Mozart to Paris in the Spring of 1778 was for the young man both tragic and discouraging. It was tragic because his mother, with whom he had taken lodgings, was ailing and despondent and died on July 3, leaving him with the sad necessity of informing his father at Salzburg. The situation was discouraging because, hoping for recognition and success in the French capital, he obtained neither and returned home on September 26 a poor Austrian lad with no prospects whatever, having been given by no means the hearing he deserved.

Musically speaking, his journey had proved tremendously stimulat-

* A dissenting voice is that of Charles L. Cudworth, Librarian of the University Music School in Cambridge, England, who writes in an article, "The Old Spuriosity Shop" in *Notes*, September, 1955, "Einstein restored this rather doubtful work to the main body of Köchel, apparently considering it genuine, but many good judges are still suspicious of its authenticity. It may perhaps contain Mozartean thematic material reworked by some unknown arranger." Mr. Cudworth does not name the "many good judges."

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ing. He had visited Mannheim, which was reputed to have the best orchestra in the world, and found in Paris three famous woodwind players from Mannheim: the oboist Frederick Ramm, a flutist named Wendling and a bassoonist, Ritter. Johannes Stich, who also used the name Giovanni Punto, considered a French horn player without equal, was also there.*

Mozart composed for these four his *Sinfonia Concertante* and sold it to Le Gros, the director of the Concert Spirituel, the ultra-aristocratic subscription series given in Lent when the theatres were closed.

* Both Punto and Ramm were later known to Beethoven in Vienna. It was for Punto (he was a Bohemian: Jan Václav Stich, 1748–1803) that Beethoven wrote his Horn Sonata, which was performed by the two in 1800. "Punto," wrote Thayer, "gave Beethoven a new revelation of the powers and possibilities of the horn." Thayer also called him "unrivaled by any predecessor or contemporary, but as a composer he was beneath criticism." Ries has related an anecdote about a performance of Beethoven's Quintet for Piano and Winds with Ramm as soloist:

"In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight."

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(It was the Concert Spirituel which later performed symphonies of Haydn and which ultimately vanished in the tides of the French Revolution.) Mozart had arrived in Paris with very little money and no immediate prospects. He found in the Baron Grimm his one influential friend who obtained for him a commission to write some choral numbers, and music for a ballet *Les Petits Riens* the production of which gave him no credit. The Baron introduced him to Le Gros, a gentleman in whom French *"politesse"* ran ahead of honest good intentions. It was for Le Gros that Mozart wrote the so-called "Paris" Symphony (K. 297) which did get performed and made an impression on its audience. He also wrote for Le Gros the *Sinfonia Concertante*. Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared. Mozart was offended, but more or less forgave Le Gros when he was asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: "M. Le Gros came into the room and said, 'It is really quite wonderful to have the pleasure of seeing you again.' 'Yes, I have a great deal to do.' 'I hope you will stay



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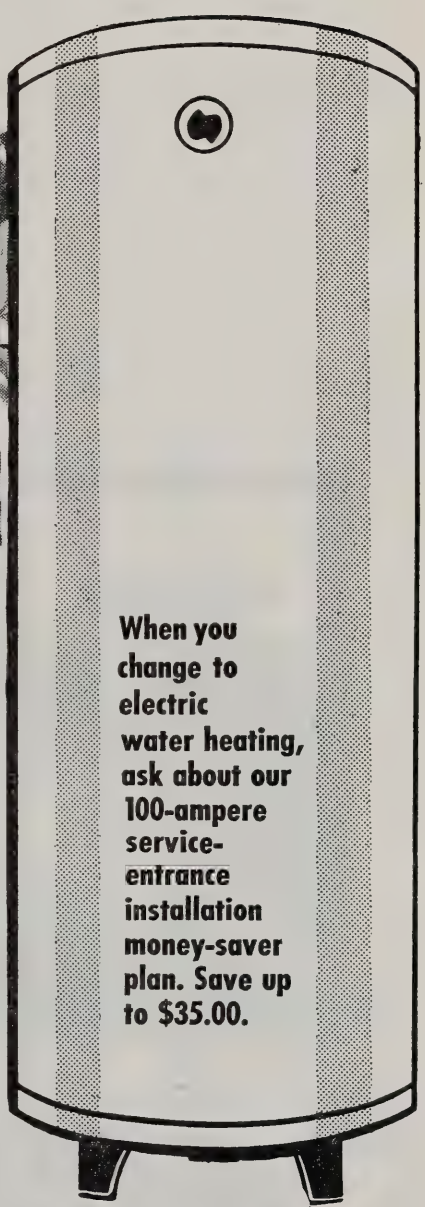
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to lunch with us today?' 'I am very sorry, but I am already engaged.' 'M. Mozart, we really must spend a day together again soon.' 'That will give me much pleasure.' A long pause; at last, 'À propos, will you not write a grand symphony for me for Corpus Christi?' 'Why not?' 'Can I then rely on this?' 'Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante.*' Then the dance began. He excused himself as well as he could, but did not find much to say." If carelessness and not intrigue was behind this, it was no less unpardonable.



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ENTR'ACTE

PHILIP HALE — EDITOR

As editor (from 1897 to 1900) of the "Musical Record," a monthly magazine published by the Oliver Ditson Company, Philip Hale provided a generous commentary each month on matters musical, past and of the moment. His "descriptive notes" for the Boston Symphony programs (which began in 1901) are remembered as rich in resource and allusion, but they could not bespeak the whole Philip Hale. Their nature does not admit personal opinion, musical gossip, or, beyond a certain point, jocularity.

Mr. Hale was a reader of vast range, who could savor literary values but did not shun the trivial. He was never at a loss for anecdotes, quotations, or amusing oddities. Random paragraphs are here quoted from innumerable columns.

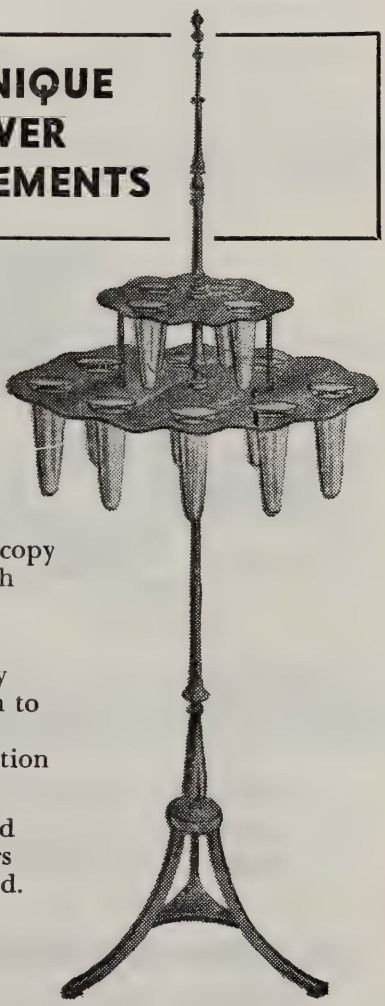
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MR. ROSENTHAL should have staid in New York to see the mill between Mr. Jim Jeffries and Colonel Bob Fitzsimmons. The technic of the former would have excited his admiration. Old Mr. Jeffries, the ex-preacher in California, with filial pride and in a fit of acute devotion, lifted up his eyes unto the hills and exclaimed, "The Lord was in the fight. He was with Jim," forgetting that, although his son has famous legs, the Psalmist declares that the Lord "taketh not pleasure in the legs of a man." But Mr. Rosenthal would agree with Liszt that "youth is the time of virtuosity" ("virtuosity" is a vile term, but I know of no substitute for it), and he would say, "Technic and youth conquered." Young pianists should attend these exhibitions. They would learn the value of concentration, directness, the necessity of avoiding unnecessary motion, the value of a good left hand. There is no such staccato as that displayed by a skilful pugilist. John Keats, who saw the fight in 1818 between Randall and Turner, "tapped his fingers on the window pane" to give Cowden Clarke an idea of the rapidity of Randall's hits. Such rapidity is dazing as well as dazzling.

— July, 1899.

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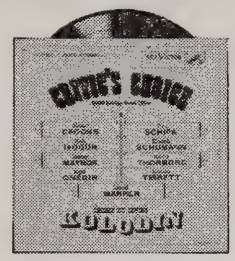
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This reminds me that Mr. Krehbiel, annotating a program for Mr. Emil Sauer, asked concerning the "peculiarly personal" sonata in F minor by Brahms, "Was there a sweetheart in his mind when he wrote it?" But one should not inquire too curiously into Brahms's amours. He was a man of simple tastes.

— July, 1899.

"Brahms often said that his best ideas came to him while he was cleaning boots."

This accounts for the muddiness of much of his music.

— April, 1899.

To the great majority, music is merely an idle amusement. The average hearer goes to a concert for the purpose of enjoyment, social, gregarious enjoyment; he does not concern himself with the question of education of taste; he would be slow to admit that his taste might

Anne Starr

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be improved. If he is amused and pleased, the concert is a success, the music is of intrinsic worth, and the men singers, the women singers, and the players on instruments, are excellent specimens of their kind. If he is bored, the composer is a dullard, and music, for the time being, is, as Gautier said, the most expensive and disagreeable of all noises. The same hearer, who seeks amusement by listening to music, will nevertheless boldly, yes arrogantly, discuss questions of musical interest with the man who was born a musician and who has devoted years of thought and labor to the education of his musical nature for professional purposes. He will discuss these questions with vehemence. He will grow red in the face if his right to any opinion or judgment concerning music is disputed. "I know what I like," is his answer, and this, he believes, should carry conviction.

— *August, 1899.*

It is hard for a New Englander to acquit any emotional foreigner of the charge of affectation or insincerity. A good Bostonian, it is true, will descend, at times, from his family tree, and assured by a neighbor that an Italian prima donna is singing well, he will applaud delicately and discreetly. If some bulky German singer perspires freely in the full glory of jugulation and Wagnerian action, he may even go so far



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as to shout — shout is perhaps a coarse word — "Bravo!" with unpardonable contempt of gender. But the New Englander prefers an "intellectual performance" to any display of palpitating emotion. Hence the Brahms's cult in Boston.

— *July, 1898.*

I again repeat to advertisers: you have a right to insist that the advertisement for which you pay is properly inserted; with that payment you buy no other right in this journal.* If you have sung, or if you are to sing in public, that event is worthy of attention, provided that the concert be one of reasonable importance. You buy no right to load down the *Musical Record* with fulsome puffs of your merit; you buy no right to insert stale programs; you buy no right to inform the world that you passed a pleasant or an unpleasant summer at Haddam Forks or Santiago.

— *November, 1898.*

"Miss Isidora Duncan, who lost all of her wardrobe in the hotel fire, will open the evening's festivities by giving a dance descriptive

* The Musical Record, a "trade" magazine, printed advertisements of teachers and performers in the front, and reports of performances in the back. Philip Hale was, needless to say, untouchable. — J. N. B.

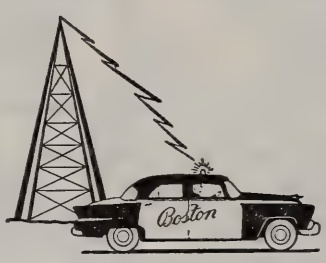


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Like Hamlet on a famous occasion, "I would I had been there."

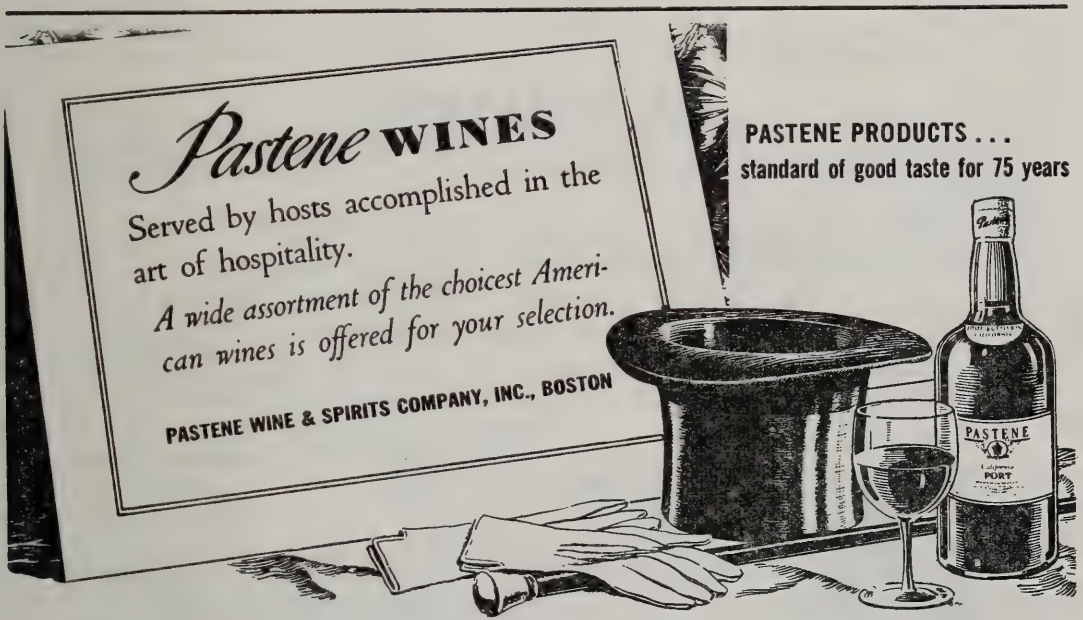
— *May, 1899.*

With the return of symphony concerts comes the return of the analytical program, which is the abomination of desolation. As Mr. George Bernard Shaw once wrote in the *World* (London), you might as well illustrate to a class the glory of a poem by Milton or the beauty of a poem by Keats by insisting on parsing it. Thus you may take those marvellous lines of Swinburne:

> From the bountiful infinite west, from the happy memorial places
> Full of the stately repose and the lordly delight of the dead, —

and begin, with educationally pitched voice, " 'From,' young ladies and gentlemen, is a preposition showing the relation between the noun 'west' and the verb 'come.' 'The' is a definite article relating to the noun 'west' which it limits," etc., etc.

— *October, 1898.*





Of what avail is a long technical analysis — especially when there are no musical illustrations?

Suppose that the program-maker finds it his duty to discuss Smetana's "Wallenstein's Lager." How should he perform his task?

The hearer wishes to know when the piece was written, the circumstances of the first performance, the leading incidents in the life of the composer, the characteristics of his music in general. A few words about Schiller's drama and a digression concerning other music inspired by the drama would not be impertinent.

The analytical program-book is an impertinence to the musician, a stumbling-block to the amateur, an injustice to the composer.

—October, 1898.

It is not necessary to go so far as to twist a famous definition by Dr. Johnson into "Patriotism is the last refuge of a musical scoundrel." It is true, however, that some are inclined to cover mediocrity with the cloak of patriotism.

But is bad music any the better because it is the work of an American?

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Is good music any the better because it is by an American?

Should bad music be pronounced good because it is by an American?

And should not bad music be condemned no matter what the nationality of the composer, or manufacturer, may be?

Time and time again I have written in no uncertain language the praise of works by American composers which I have thought worthy of such praise.

— January, 1898.

Unfortunately for the American composer himself, there is a tendency to boost him into prominence on the shoulders of "patriotism."

A young man writes a suite or a song. Suppose he appear upon the stage and cry in a firm, unabashed voice, *"Civis Americanus sum!"* Does this settle the matter? Should the critic at once take the cue, and, going to his desk, forget that the music is bad, and write an impassioned article on the advanced state of music in this country, closing with an address to the American flag and introducing felicitously "eagle" and "bugle" in one sentence?

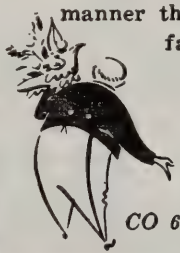
Why do not these enthusiasts deplore the fact that nine men out of ten in every one of our leading orchestras are foreigners; that the

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most prominent leaders of orchestras in this country, with the exception of Mr. Van der Stucken, who happened to be born in Texas, but who by ancestry and education is a Netherlander, are men of foreign birth, and in Boston have been importations; that at rehearsals the language spoken is German; that even when Mr. Higginson of Boston feels called upon to make an address to the orchestra, founded and maintained by him, he speaks in German?

— *January, 1898.*

The critic, according to some, should sit on a cake of ice, wear blinders when beauty warms the boards, and dispense judgment in tones of legal dryness.

He might as well, as long as his eyesight is good, follow the example of Judge Bridlegoose, and use in song recitals little small dice; but at symphony concerts he could say with the good old judge, "I have other large great dice, fair and goodly ones, which I employ when the matter is more plain, clear, and liquid."

I side with Baudelaire:

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"I believe sincerely that the best criticism is that which is entertaining and poetic; not that, cold and algebraic, which, pretending to explain everything, knows neither hate nor love, and strips itself willingly of every kind of temperament, but — inasmuch as a beautiful picture is nature reflected by a painter — that criticism which will be this same picture reflected by a sensitive and intelligent mind. Thus the best review of a picture may be a sonnet or an elegy.

"But this kind of criticism is reserved for anthologies and poetic readers. As for criticism in the true sense of the word, I hope that philosophers will understand what I am about to say: To be just, to have any reason for its existence, criticism should be partial, passionate, political, — that is to say, made from a standpoint of exclusive vision, but vision that sweeps the largest horizon."

— *January, 1898.*

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SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The most recent performances at the concerts of the Boston Symphony Orchestra were on January 2–3, 1953.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left



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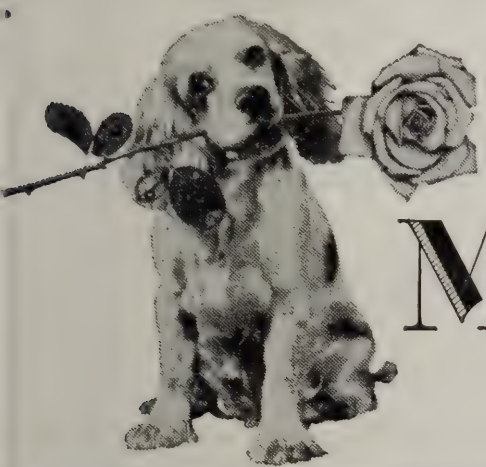
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Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, including his editorship of the *"Neue Zeitschrift für Musik."* Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"



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To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

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What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task — the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his

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thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after more enforced postponements, the Symphony was completed in Octo-



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ber, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

~

Donald Francis Tovey, in describing the Symphony in the programs of the Reid Symphony Orchestra at the University of Edinburgh,* did not speak of any dark or ominous quality in the music. On the other hand, he writes, "His invention is at a very high power; and in spite of the notorious disconnectedness of the Finale, the total impression of the work is majestic and powerful. To many Schumann-lovers the slow movement is their favorite piece in all

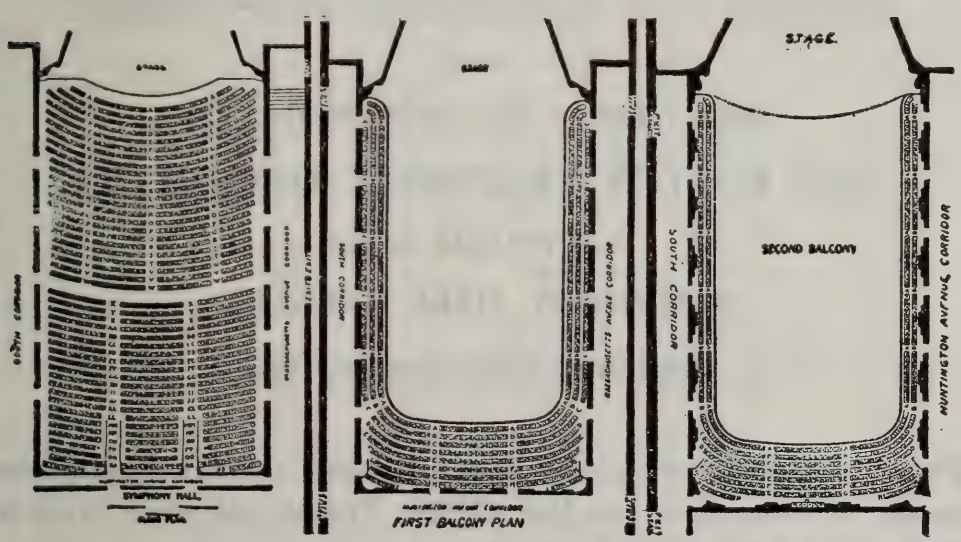
* Prof. Tovey's notes on this symphony are not published in the *Essays in Musical Analysis.*

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Schumann's orchestral music." Professor Tovey does not specifically number himself among these "Schumann-lovers," but he further writes: "The slow movement is a compact lyric in a square sonata-form without development. It is a part of the symphony that leaves no doubt of its beauty and richness; and its perfection of form produces the impression of a very much larger movement than it actually is. It is, in fact, the kind of intermezzo that remains almost peculiar to Schumann in sonata-music; and its great exemplar is the *cavatina* in Beethoven's Quartet, *Op.* 130. If we wished to make a strict form of it we should lay down that it had no contrasting episodes or returns, but this is not necessary so long as the flow is so continuous that the mind takes no account of breaks, but accepts every joint as a continuous feature of lyric melody. Schumann achieved this type of move-

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Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7
Berlioz "Fantastic Symphony"
Overture to "Beatrice and Benedick"
"Romeo and Juliet" (complete)
"The Damnation of Faust" (complete)
Brahms Piano Concerto No. 2 (RUBINSTEIN)
Symphony No. 4
Bruch Violin Concerto No. 1 (MENUHIN)
Chopin Piano Concerto No. 2 (BRAILOWSKY)
Handel "Water Music" Suite (arr. Harty)
Haydn Symphony No. 104
Honegger Symphonies Nos. 2, 5
Lalo Overture to "Le Roi d'Ys"
Menotti Violin Concerto (SPIVAKOVSKY)
Mozart Overture to "The Marriage of Figaro"
Ravel "Daphnis and Chloe" (complete)
"La Valse"
"Pavane for a Dead Princess"
"Rapsodie Espagnole"
Roussel "Bacchus and Ariane," Suite No. 2
Saint-Saëns Overture to "La Princesse Jaune"
Piano Concerto No. 4 (BRAILOWSKY)
Schubert Symphony No. 2
Schumann Overture to "Genoveva"
Symphony No. 1
Strauss "Don Quixote" (Soloist, PIATIGORSKY)
Tchaikovsky Violin Concerto (MILSTEIN)

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SERGE KOUSSEVITZKY

Bach Brandenburg Concertos Nos. 1, 6; Suites Nos. 1, 4
Beethoven Symphonies Nos. 3, 5, 9
Berlioz "Harold in Italy" (PRIMROSE)
Brahms Symphony No. 3; Violin Concerto (HEIFETZ)
Copland "A Lincoln Portrait"; "Appalachian Spring"; "El Salon Mexico"
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies Nos. 92, "Oxford"; 94, "Surprise"
Khatchaturian Piano Concerto (KAPELL)
Mendelssohn Symphony No. 4, "Italian"
Mozart "Eine kleine Nachtmusik"; Serenade No. 10, for Woodwinds; Symphonies Nos. 36, "Linz"; 39
Prokofieff "Classical" Symphony; "Lt. Kije" Suite; "Romeo and Juliet," Suite No. 2; Symphony No. 5; Violin Concerto No. 2 (HEIFETZ)
Rachmaninoff "Isle of the Dead"
Ravel "Bolero"; "Ma Mère L'Oye" Suite
Schubert Symphony in B Minor, "Unfinished"
Sibelius Symphonies Nos. 2, 5
Strauss, R. "Don Juan"
Tchaikovsky Serenade in C; Symphonies Nos. 4, 5
Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Liszt "Les Préludes"
Mozart Piano Concertos Nos. 12, 18 (LILI KRAUS)
Scriabin "The Poem of Ecstasy"
Stravinsky "Le Sacre du Printemps"
Tchaikovsky Symphony No. 6, "Pathétique"

Recorded under the leadership of LEONARD BERNSTEIN
Stravinsky "L'Histoire du Soldat"; Octet for Wind Instruments

The above recordings are available on Long Play (33⅓ r.p.m.) and (in some cases) 45 r.p.m.

ment in his Third and Fourth Symphonies, and also in his G minor and F-sharp minor Pianoforte Sonatas. In both these cases the slow movements were transcriptions of songs. Other charming specimens are to be found in the slow movements of the Violoncello Concerto and the Concerto for Four Horns. The most impressive examples in later music are the slow movements of Brahms's D minor Violin Sonata *Op.* 108, and G major String Quintet."

The Finale Tovey considers as in the mood "of a convalescent being taken for a comfortable drive and not expected to exert his memory." He moves along confidently and convincingly, yet going "far afield" with "little sense of direction." The close of the Symphony, like many other parts of it, "violates every canon of classical criticism by being quite satisfactory."

The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the brass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments at the climax of the *allegro,* again near the close of the *Scherzo,* and lastly in the wind-up of the *Finale,* and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall see, in the other movements, and the theme of the *adagio* recurs in

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the *Finale,* and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda increases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

"II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty, given out by the strings in four part harmony. Near the close of the movement, the 'motto' reappears *fortissimo* in the trumpet and horns.

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"III. The slow movement — *adagio espressivo* in C minor — is a welcome relief to the somewhat obstinate energy and resolution of the preceding movements. Not that the energy is gone, but it is turned in another direction, and appears in the shape of tenderness, passion and devotion. It opens in the strings alone. The effect of this tender and passionate love-song when it is breathed by the clarinet, or when it is divided between the clarinet and the oboe, is most fascinating — pure, noble, intensely religious. After a few bars of interlude, a second melody is begun in the strings, with accompaniment (quite à la Schubert) in the trumpet and horns. Then the original love song is repeated, and at length rises into a climax of passion.

"IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro.* [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio,* given out by the violas and 'cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original 'Motto' in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory."

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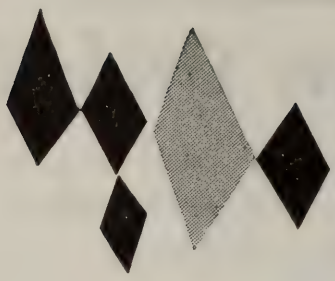
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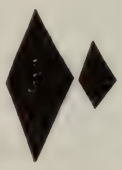
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SATURDAY EVENING, NOVEMBER 26, *at* 8:30 *o'clock*

BRAHMS ..... Tragic Overture, Op. 81

PISTON ..... Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

(Composed for the 75th Anniversary of the Boston Symphony Orchestra; *First Performance*)

INTERMISSION

BEETHOVEN ..... Violin Concerto in D major, Op. 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

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Performances by the orchestra are broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network. The Friday afternoon and Saturday evening concerts are broadcast by station WGBH-FM.

This program will end about 4:00 o'clock on Friday Afternoon, 10:15 o'clock on Saturday evening.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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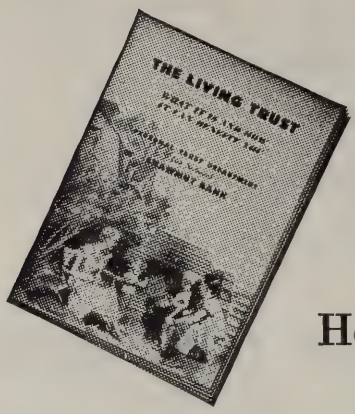
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As the final event of Boston's "Salute to Rome", which begins on Sunday, the Boston Symphony Orchestra will dedicate the program of the next pair of concerts to Italy. The new orchestral Concerto by the Roman composer, Goffredo Petrassi, which was composed for the anniversary of this orchestra, will then have its first performance and Mr. Petrassi will fly from Italy to be present. Mr. Munch has otherwise planned an appropriate program. Salvatore Rebecchini, Mayor of Rome, will be received by Mayor Hynes as a visitor to Boston and will be honored by our various cultural institutions. The "Salute to Rome" is sponsored by the United States Information Agency, in Washington.

A special exhibition of contemporary paintings, brought from Italy, will be shown in the gallery.

• •

ORCHESTRAL BEGINNINGS

A romance is connected with the formation and early fortunes of the Boston Symphony Orchestra. Helen Henschel, the daughter of the late Sir George Henschel, tells the story in a book entitled "When Soft Voices Die" (Methuen & Co., Ltd., London, 1949), also quoting her father about the orchestra's beginnings.

Miss Henschel relates how her mother, an American girl, Lillian Bailey (who incidentally had made her début as soprano soloist with the Cecilia Society in Boston), went to London at the age of eighteen to continue her studies and there became the pupil of Georg Henschel, the young baritone. Two years later (in the Spring of 1881) she became his wife.

Before their career of vocal recitals began, my father spent three winters in Boston as the conductor of the Boston Symphony Orchestra.

I often imagine what a thrill, what a tremendous thrill, it must have been to a young musician to receive on his honeymoon a telegram offering him the delightful task of forming a brand-new Symphony Orchestra for Boston, and of conducting it!

The telegram was from Henry Lee Higginson, one of those enviable people who are endowed with a real deep-rooted love of music, and equally with

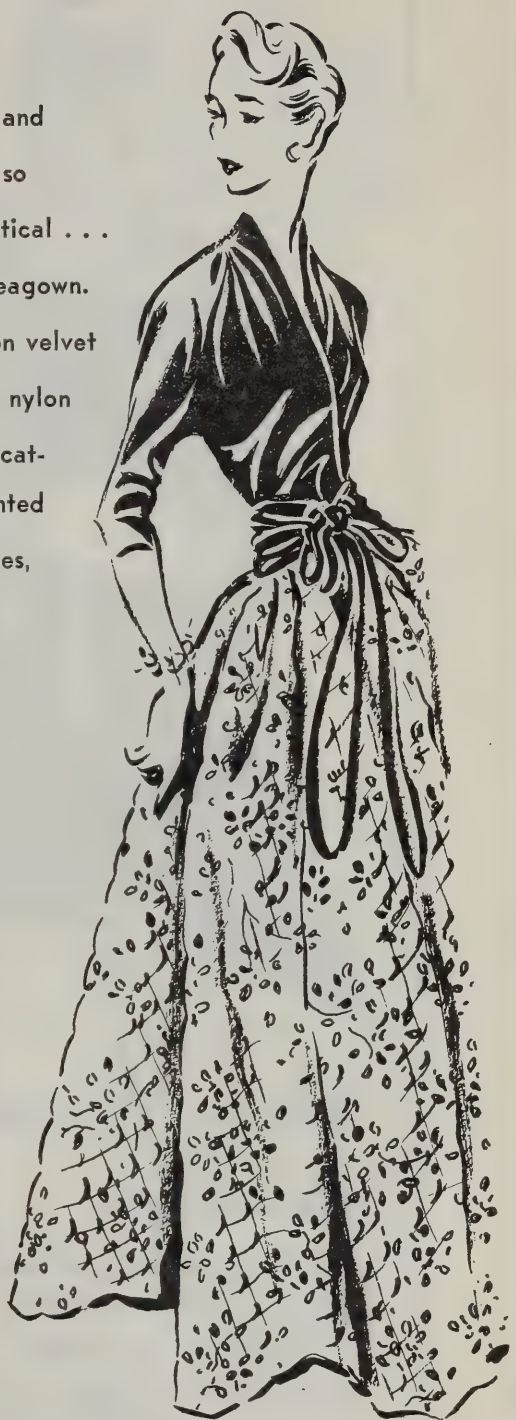
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so much of this world's riches as to make it easy to carry out so costly a project as the formation of a great orchestra. He had heard my father conduct a concert of the old-established Harvard Musical Society [Association] in 1881, and had been much impressed with the young conductor.

A mere honeymoon ought to be excitement enough, it seems to me, without the added one of being offered such a wonderful job.

"All details were settled after my return to Boston," writes my father. "I engaged the members of the orchestra, selecting them, at Mr. Higginson's very wise suggestion, as nearly as possible from those of the old Harvard Society and among other local players.

"During my visit to Germany I had bought a very extensive orchestral library, taking great pleasure and pride in personally indexing and cataloguing the nearly three hundred works I had acquired. Rehearsals began in October, and on the 22nd of that month the Boston Symphony Orchestra, as, with Mr. Higginson's assent I had christened it, was started on its path."

The early days of the orchestra were not by any means peaceful. The press, for some reason, were almost unanimous in trying to kill the new venture, and in the light of subsequent events and their consequent change of attitude, their animadversions now make strange reading. Fortunately, they seem to have had no effect on public opinion.

"For," writes my father, "when early in September the sale of tickets for the first season began, both Mr. Higginson and I were greatly astonished and gratified at the demand for them. As early as six o'clock on the morning of their sale, people began getting into line at the doors of the old Music Hall, one paper even asserting this to have taken place in the afternoon of the previous day. *The Transcript*, Boston's premier evening paper, asked in bewilderment: 'Where does all the audience come from? Where have all these Symphony-goers been during the last ten years, that they have hidden themselves so completely from public view?' This was encouraging. I was by that time rehearsing industriously and enthusiastically with the orchestra.

"Being absolutely my own master as regards the orchestra and its work, I tried several experiments in the way of the placing of the orchestra; dividing, for instance, the strings into equal halves on my right and left, with the

(*Continued on page 303*)

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I. Allegro ma non troppo
II. Larghetto
III. Rondo

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TRAGIC OVERTURE, *Op.* 81

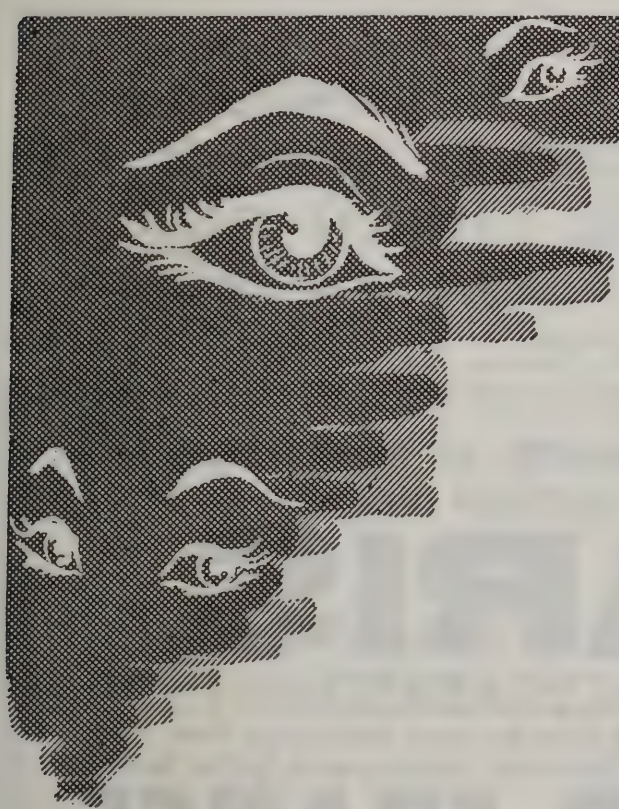
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The *Tragische Ouvertüre,* like the *Academische Fest Ouvertüre,* was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881 (Mr. Henschel repeated it in the following week), and the most recent performances at these concerts were on April 23–24, 1954.

The overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

"ONE weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'"* But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers



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this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead





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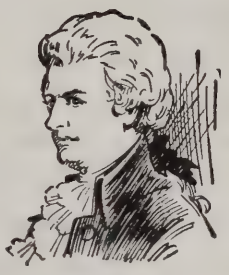
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places.' Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo,* note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* in the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march."

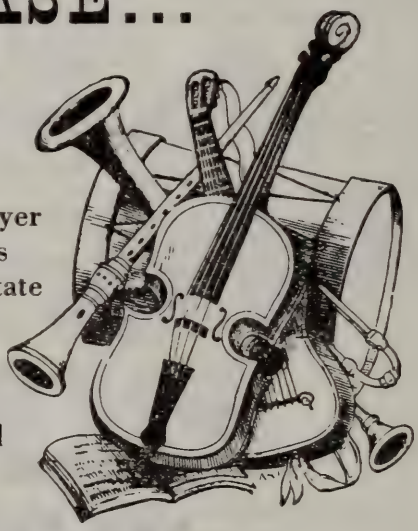
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SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

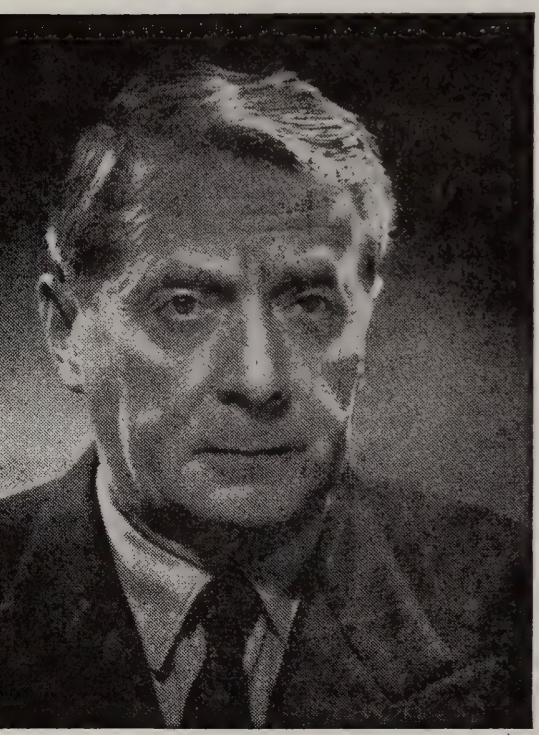
Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer has sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hear-

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DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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ing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo 'cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

As noted below, the first four symphonies have been performed by this orchestra. The Fifth, which has been commissioned by the

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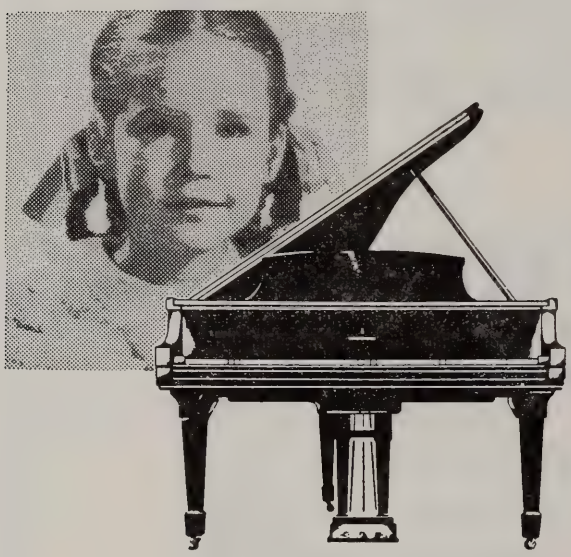
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Juilliard School of Music, will be performed there this season as part of a Festival of American music. The following orchestral works by Walter Piston have been played at the Boston Symphony concerts in the years indicated:

		Conducted by
1928	*Symphonic Piece	Serge Koussevitzky
1930	*Suite for Orchestra, No. 1	Walter Piston
1934	*Concerto for Orchestra	Walter Piston
1938	*Symphony No. 1	Walter Piston
1939	Concertino for Piano and Orchestra (Soloist, Jesús María Sanromá)	Serge Koussevitzky
1941	Concerto for Violin and Orchestra (Soloist, Ruth Posselt)	Richard Burgin
1942	Sinfonietta	Richard Burgin
1943	*Prelude and Allegro for Organ and Strings (Soloist, E. Power Biggs) Repeated 1945	Serge Koussevitzky
1944	Symphony No. 2 (Repeated in 1955 by Charles Munch)	G. Wallace Woodworth
1948	*Symphony No. 3 (Repeated in the following season)	Serge Koussevitzky
1949	Suite for Orchestra, No. 2	Charles Munch
1952	Toccata	Charles Munch



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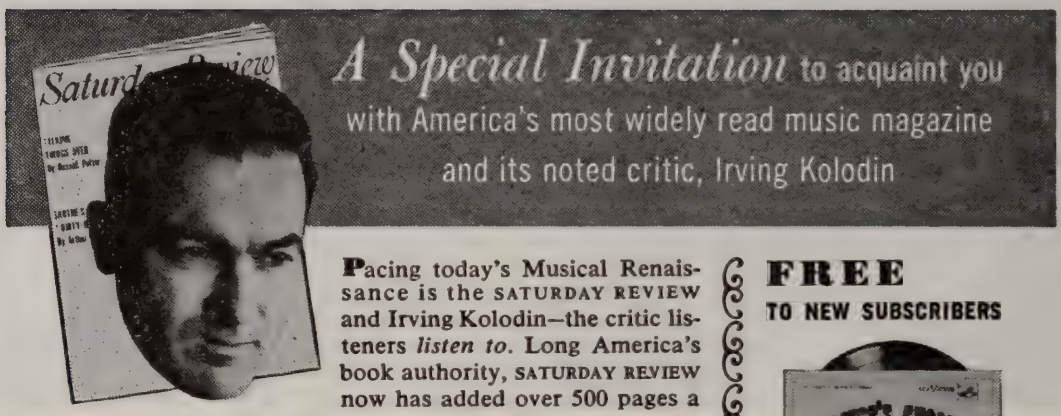
Other recordings by Munch:
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1952	Symphony No. 4	Charles Munch
1954	*Fantasy for English Horn, Strings and Harp (Soloists, Louis Speyer and Bernard Zighera)	Charles Munch

Of the above works the *Toccata* was dedicated to Charles Munch and first performed under his direction on his tour of this country with the *Orchestre National de la Radiodiffusion Française* in the season 1948–1949. Mr. Munch conducted the *Toccata* with the Boston Symphony Orchestra in Paris and London in 1952. *The Incredible Flutist* has been performed by the Pops Orchestra under the direction of Arthur Fiedler, both as a ballet and as a concert number.

*First performance by the Boston Symphony Orchestra.



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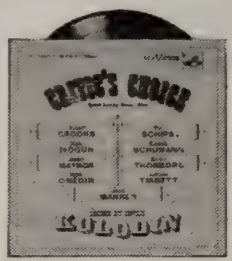
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ENTR'ACTE

PISTON AT SIXTY

The following interview by Howard Taubman is quoted from the "New York Times," January 31, 1954

WALTER PISTON was born in Maine sixty years ago, lives in Massachusetts and summers in Vermont. That should qualify him as a New Englander, and there are times, he says with detachment, when he feels he is like the trees around Boston, deep-rooted and taken for granted.

You have the feeling, as you sit and chat with him in a quiet office at Symphony Hall in Boston, that he belongs to the heart of the tradition that represented the flowering of New England a century ago. He talks quietly and philosophically. His speech has the accent of Harvard, where he studied and where he has taught for almost three decades. His figure is sturdy and he leans forward as he makes his points softly, pausing repeatedly to chain-light a pipe until the ash-tray is heaped with half-burnt matches.

New England is part of his life, but he is no regionalist. His music

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is certainly not local in quality, and there is little reflection in it now of the two years he spent in Paris studying with Nadia Boulanger. He does not object to regionalism in other composers, but he resists the argument that only specific types of music may be termed American.

"Music is written here and here and there and there," he observes, pointing with his pipe stem to far-flung sections of the United States on an imaginary map. "It is written in this style and that. It is all American music because it is written by Americans."

His own music, he believes, has been influenced by all the things that affect one's life and character. There is an Italian heritage; his grandfather was an Italian, named Pistone. There is a background of the graphic arts; he studied drawing and painting at the Massachusetts School of Art before he got around to making music his career for the simple reason that the art school was free and the conservatory cost money.

As a young man he could play the piano and violin with equal efficiency, and he used these skills to earn a living in cafés around Boston. He became an expert at the dance music of the day. "Real jazz?" you ask. "Well, ragtime," he says.

During the first World War he was in a service band, and he taught



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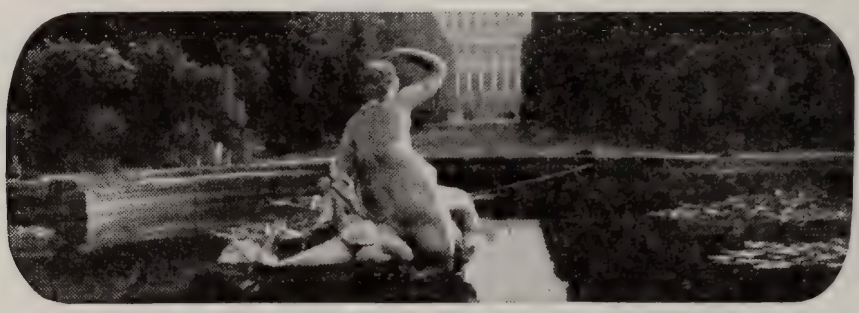
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himself to play most of the wind instruments. "They were just lying around," he says, "and no one minded if you picked them up and found out what they could do."

And there has been the teaching at Harvard. After he had studied music at the university, graduating at 30, and had worked with Nadia Boulanger in Paris, he returned to join the faculty. Working with young composers has been an influence, too. Some good ones have come out of his classrooms — Elliott Carter, Irving Fine, Harold Shapero. There was Leonard Bernstein, he says, who took lessons, and Mr. Piston emphasizes the word "took" so that you sense it could properly be something like wrest.

"You find yourself thinking about the problems raised by the student's music," Mr. Piston says. "You consider ways of solving them until you feel they are your problems. And yet you must not do the solving; the student must find his own way. It eats into the time you have for your own music, but it is also a fertilizing influence."

Serge Koussevitzky, for twenty-five years conductor of the Boston Symphony, was another vital influence. He was aflame with the idea of finding American music to perform. He insisted that Mr. Piston must write a piece for him, and the composer, who had assumed that he would be able to compose only during his vacations, produced



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a work called "Symphonic Piece" in 1927 that was created during the academic year. That taught him that he could compose while teaching.

Mr. Piston has written largely for orchestra and chamber ensembles. His one theatre piece, "The Incredible Flutist," which was composed for a ballet and which is best known in the suite he drew from it, has brought him the most renown. The suite has been performed several hundred times, quite a record for a contemporary work written only fifteen years ago, and Mr. Piston is a bit embarrassed and perhaps hurt that his fame with many people rests on it. Not that he is ashamed of it. "It has some good tunes," he admits, but, after all, he has written more ambitious, serious things.

His music has its own profile. It is high-minded without being heavy. It follows no fashionable formula. It has the independence of taste and style you would expect from a man who has not espoused fads and who has remained himself. He has been tempted to try an opera, but when he was offered a commission recently to do a symphony, he plunged into No. 5. "Possibly the urge to do an opera is not great enough," he says with a smile.



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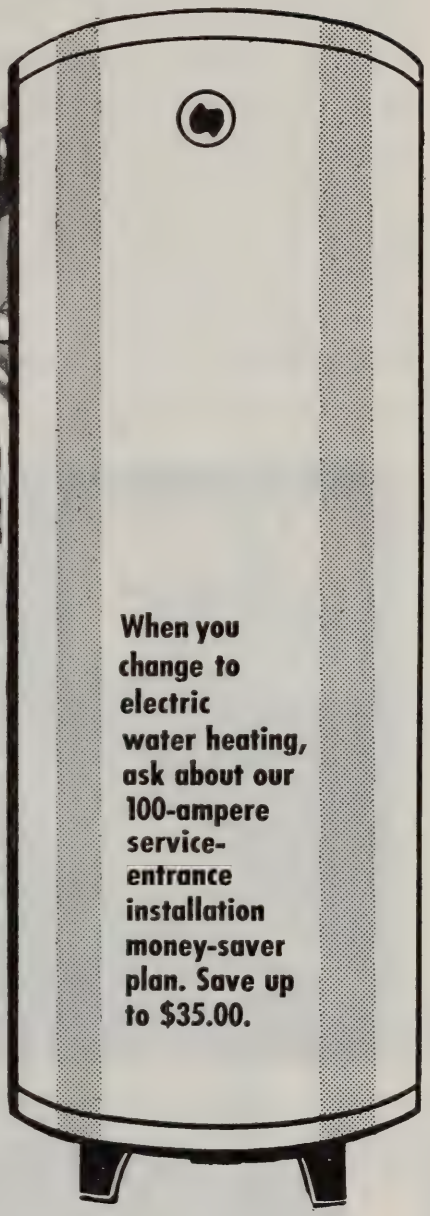
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THE ROLE OF INVENTION

By PAUL HENRY LANG

(Quoted from the *New York Herald Tribune,* October 9, 1955)

ORIGINALITY of invention is often the principal criterion in the mind of the public and many musicians in judging a symphony. By this is meant the melody or theme upon which such a work is based. Now while this sounds like a truism, it is far from the truth; in fact, this conception was largely responsible for the decline of the symphony in the Romantic era.

Let us take a famous symphony, Beethoven's *Eroica.* The "theme" of its opening movement, a simple unraveled triad, appears in exactly the same shape at the head of Mozart's little overture to his *Bastien et Bastienne,* but it is an idea which in the eighteenth century was in the public domain and used by many composers. Surely it is not this insignificant musical "invention" that is responsible for Beethoven's tremendous symphonic movement. Since such examples can be cited by the dozen, we must conclude that the primary musical idea in this



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type of composition does not play the role assigned to it by "music appreciation."

If this theory seems strange, there is in fact nothing extraordinary about it, nor is it restricted to music. Did not Shakespeare borrow the themes — stories — of his plays? So in this case too, what determined the final shape of the work of art was not so much invention as the creative development of the raw material.

~

But even the melodies are not simply invented on the spur of the moment; rather they are brought to life from original germinal configurations, and very often it takes a long time, even years of trial and error, before the suitable shape is arrived at. "Suitable" is used advisedly, because unless the theme lends itself to symphonic elaboration it is useless to its composer. Beethoven's sketchbooks show this convincingly.

Or to mention another interesting and revealing example, the theme

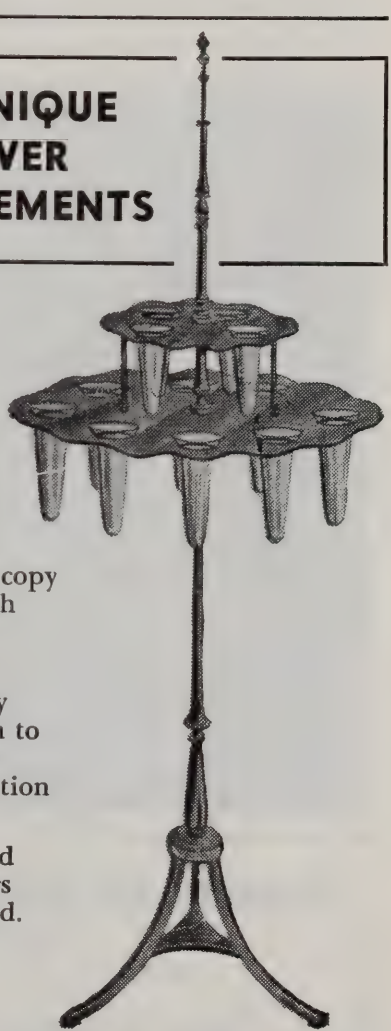
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of the first movement of Schubert's great C major Symphony did not receive its definitive form until after the composer had completed the movement. The original idea with which Schubert started was outgrown, and upon completion of the symphonic structure he went back to the beginning and corrected the score.

In contradistinction, the Romanticists were convinced that the essence of all music, and therefore of the symphonic form too, is the melody, and they composed from the melody. As a rule, the Classic symphonic subject was not a melody and it had no life of its own; it received its significance through creative elaboration. The Romantic symphonic theme was a phenomenon in its own right, which meant that more often than not it was unsuitable for elaboration. Schumann, a great lyricist, had much difficulty in shaping every one of his symphonic movements except the slow ones, and by the time we reach Mahler the decline of the symphony is complete.

Among the late Romantic composers, Brahms alone understood the true nature of the symphony, but this great musician also knew that the times were no longer favorable for this art of the past, hence the



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autumnal glow and melancholy of his fine symphonies. Others, such as Liszt, or Debussy, were equally convinced of the passing of the symphonic era, but being progressively oriented composers, unlike Brahms, did not write symphonies, but orchestral works obeying different principles of form and construction. However, in the twentieth century there seems to be a return to symphonic thought, i.e., the composer again thinks in terms of the logic of a whole movement rather than composing "from the melody."

~

It is quite clear that it is not so much the idea that matters in a symphonic structure, rather what happens to the idea. Many a great symphonic movement has been composed on musical ideas or themes that in themselves had no musical substance. This creative manipulation of the material or idea should not be confused with the technique of composition. If technique alone sufficed, any well trained musician could take that triad from the *Eroica* and make a great symphony out of it. It is precisely in this elaboration of the idea that a composer's creative power and personality come to light.

"Invention," "idea," "creative work," "technique," and "knowledge of the métier" are terms that are used rather loosely, even interchangeably. What we should remember is that the creative artist shapes rather than invents. The idea is the means, technique the manner of execution, but above them towers the creative force, the vision of the work of art as a whole.

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MUSICAL ENVIRONMENTS

By Ernest Newman

The Sunday Times, London, July 10, 1955

In the autumn of 1954 Dr. Vaughan Williams, as visiting professor, gave four lectures in Cornell University. The substance of these, together with a further lecture given at Yale in December, is now available in this country in a small volume entitled *The Making of Music.** The informal talks make pleasant and profitable reading; if it be objected that Dr. Vaughan Williams raises more problems than he quite solves, the answer is that final solutions would in any case be out of the question in a little volume of no more than sixty-one pages.

His personal likings and dis-likings are always interesting. For him Bach is the greatest of all composers, and Sibelius the most original of the present time. Bach is "the great example of the right man, at the right time, in the right place." That happy conjunction of circumstances none will dispute, and Bach was indeed fortunate in being

* Cornell University Press, Ithaca; London, Geoffrey Cumberlege. Oxford University Press.

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(*Continued from page 272*)

object of enabling the listeners on either side of the hall to have the full effect of the whole string quintet. Those experiments I submitted in letters, illustrated by diagrams, to Brahms, who, in his answers, commented most kindly on their practicability or otherwise. 'But,' he writes on one occasion, 'by far the best feature in all your arrangement of the orchestra is the fact that no committee will be sitting in front of it. There is not a *Kapellmeister* on the whole of our continent who would not envy you that!'

"In the making of the programs I endeavoured to be guided by the principles laid down by the famous German writer, Gustav Freytag; in my Leipzig days I had studied his book *The Technique of the Drama,* which contained principles he had evolved from the great dramatists from Sophocles to Shakespeare. Freytag maintains that a drama should have an uneven number of acts, either three or five. The interest should steadily ascend during the first two acts, or — in the case of a five-act play — during the first three. Here should be the climax, after which the interest should gently descend, until at the end it has reached the level of the outset.

"I shall never forget the public rehearsals for the last concert of the first season, when Beethoven's Ninth Symphony — the preceding eight had all been given in the course of the series — was on the program. I had left my house in Otis Place for old Music Hall (the magnificent Symphony Hall of the present day did not exist then) and was crossing the Common when I observed, at least a quarter of a mile from old Music Hall, a huge gathering of people. What a pity, I said to myself, thinking some accident had happened, that this should occur just today, when it will interfere with the progress of people wanting to go to the rehearsal. Imagine my surprise and, needless to add, my gratification, when on coming nearer I found that the crowd was slowly moving towards old Music Hall. They were the very people trying to get to the rehearsal! I had to beg and elbow my way to the hall. Even there, with men and women sitting on the steps leading to the platform, I encountered some difficulty in reaching the conductor's place in time. As regards the public, therefore, there was nothing to complain of."

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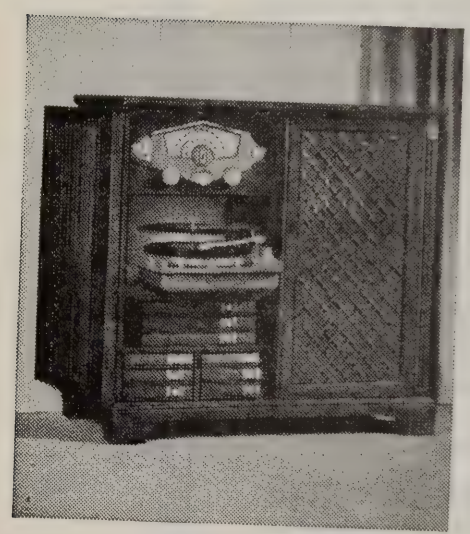
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just what he was, alive just then, just there, content to work within the temporal, geographical and musical bounds assigned him by fate. A few other composers have perhaps been almost equally lucky in this respect — Vivaldi, for example, Mozart and Johann Strauss, to name only three.

Others, again, and some of them the most outstanding in the history of music, had the ill-luck to be born out of due time or due place and so never realized all their native potentialities: the most striking examples are perhaps Monteverdi and Victoria. On the other hand, there have been composers, of whom Beethoven and Wagner are the supreme examples, who did not accommodate themselves to their environment but created their own.

The Bach case is unique in that here was a genius of the first order who, partly from necessity but also from choice, "stayed put" in the one social and cultural and musical environment his whole life long. We get quite a wrong impression of the Leipzig of Bach's day if we see it from his angle. The young Goethe described it as a "little Paris" — an impression one would never have derived of it from a study of Bach's daily round at St. Thomas's. *His* Leipzig was less an actuality than a residuum left in him by the play of his own beliefs

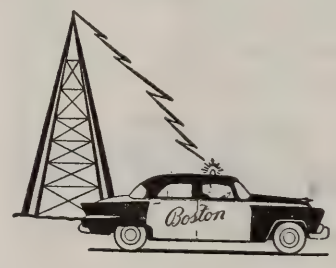


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But we must be careful in our use of the term "environment" where musicians are concerned. A static figure in a static environment, as exemplified in the case of Bach, was hardly possible after his epoch. To realize this we have only to study the curious hypothetical case of Schubert. He died, at the age of thirty-one, in November, 1828, some eighteen months after the death of Beethoven. But suppose he had managed to live to the age of seventy-five or so — a feat easily performed by quite a number of people? What changes he would have seen in music, changes going to the very roots of the art!

Within a few months after Beethoven's death he could have absorbed himself in the wholly new world of that master's last quartets. At the age of fifty-two he could have seen Chopin into the grave; at fifty-nine, Schumann. At about sixty-three he could have been studying the score of *Tristan,* and within the next decade most of the *Ring.* He could have seen the emergence of the young Brahms as a new force in German music, and have heard *Rigoletto, Il Trovatore* and





La Traviata by the time he was fifty-six. He would have been only sixty-seven when Meyerbeer's career ended, only seventy-two when Berlioz died. He could have heard Gounod's *Faust* at sixty-two, *Orphée aux Enfers* at sixty-one and *La Belle Hélène* at sixty-seven.

Here, within the possible space of one man's life, was a musical environment and climate that changed with a vengeance! How would Schubert's fine-fibred genius have reacted to all these new developments? Would it have finally been better or worse for him as a composer to have lived in an epoch of such constant musical change than to have spent his whole life in an environment as static as Bach's?

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IN DEFENSE OF CRITICS

By HAROLD C. SCHONBERG

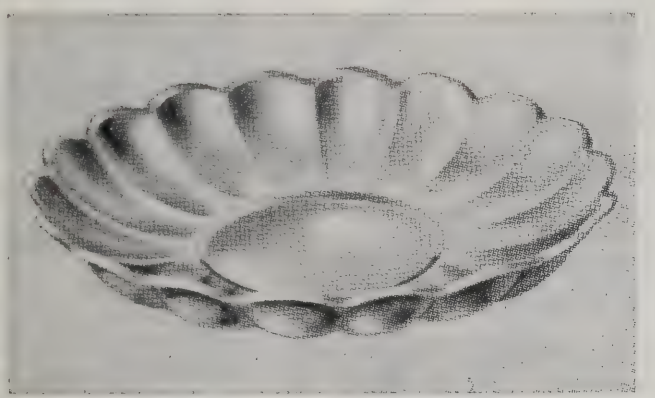
(Reprinted from the Musical Courier)

THERE is in this city* a frequent complaint that music criticism is too stern. The complaint comes nearly always not from the public but from the artist involved, or from artists in general, who wince in sympathy at what they consider a murderous attack in print. "Not that we over object to a fair, unbiased review," they say: but, oh boy! do they, when it concerns them! Since most experienced concert artists are egoists – they have to be – it never occurs to them that they are something less than perfect. Their remark about "never objecting" may be sincerely meant, but in theory, not in practice; and the "we" naturally refers to everybody but "I." The "I" is another thing entirely, subject to no critical evaluation unless favorable.

The funny part – the really funny part – is the opinion a good musician has of the majority of his colleagues, an opinion which is not too, shall we say, charitable. Have you ever sat amongst a couple of violinists or singers or pianists and heard them talk about their

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fellows? Goodness! A rather charming story about a prominent pianist is pertinent. This pianist — let's call him Shashlick — who thought very well of himself indeed, had the unpleasant habit of knocking his colleagues. One day a friend took him aside. "Shashlick," the friend said. "It's bad. You're getting an awful reputation. Why can't you be modest and pleasant? Does it cost you anything to make a nice remark about your fellow artists?" Shashlick thought about it and swore he'd turn over a new leaf. Came a gathering, soon after, with Shashlick, the guest of honor, surrounded by people. "And what do you think of Brailowsky?" one of them wanted to know. "A fine pianist, a fine pianist," answers Shashlick, adjusting the halo over his head. "And Lhevinne?" asked another. "Excellent, excellent," says Shashlick. "And Bauer? And Cortot?" "Superior artists," says Shashlick, grandly. "How about Rachmaninoff?" somebody wants to know. Shashlick's face lights up. "A great pianist," he says. "And about him I mean it!"

—

Well, we're all human. I must say, though, that I have never run across a music critic who was anywhere near as strict or biased as



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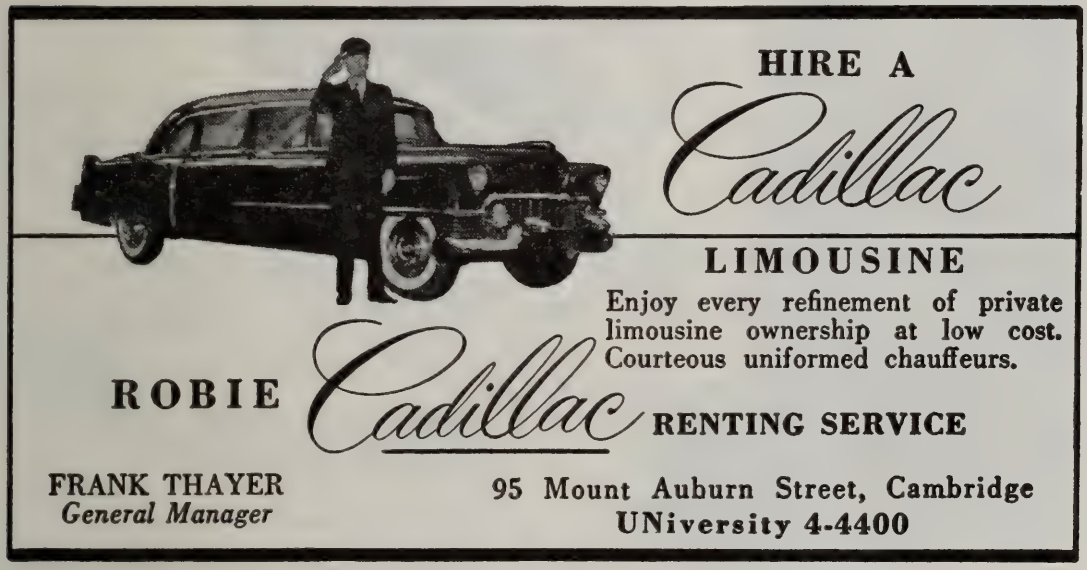
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the average professional musician — or the average manager or press representative, for that matter. This despite the fact that, as I have pointed out here once before, all of us are critics. Every time we pass judgment on a movie we have seen, a novel we have read, a meal we have eaten, or a new dress or suit of clothes, or on a painting we have looked at, we are exercising a critical function. Criticism is an indispensable function of any reasoning human being, from the time we open our mouths in protest and critical commentary at the moment of birth. Criticism is an attitude toward the world in general, toward art in particular.

The professional critic therefore is subject to the common failings that we all have as an imperfect species of humanity. As such, for instance, he is going to have prejudices. Why he should apologize for them, as some do, is beyond me. A critic without prejudices, which means a critic without any firm artistic convictions, might just as soon shut up shop. Prejudice, though, does not mean a complete descent of the eyelids over the retina. A critic, say, might not like what Heifetz does at the violin, or Horowitz at the piano, but if he says that Horowitz or Heifetz are inferior instrumentalists he just doesn't know what he is talking about.

I myself am of the opinion that criticism as currently practiced is





too lenient instead of being too stern. Dreadfully inartistic performances have frequently received such tender notices as to match in adjectival content the notices of a really fine performance. This is an age of editorial politeness in our better newspapers. It was not always so. Around the turn of the century, such determined fighters as Henderson and the other critical giants could and did say things in print that would positively be libelous today. They weren't afraid of reputations, nor were they afraid of hurting people's feelings if they felt the attack was justified. Today we lean over too far in the opposite direction. Instead of telling a young performer not to wreck his life in a field where he cannot possibly advance, we look for pretty things to say, and we couch our reservations in such carefully-worked evasions that like as not the subject of the review can pull out a whole paragraph for publicity purposes. Few present-day critics have the knack of telling the whole truth without hurting anybody's feelings. But does it really do any good, is it really a kind gesture, to encourage a mediocrity by dwelling on his good points and glossing over the bad ones? Or, as far as the reader is concerned, does it present a fair and balanced picture of the artist? The movie and drama critics pull fewer punches



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than their musical brethren. Can you imagine the excitement and resentment there would be in musical circles if a critic reviewed a new opera as the drama critics tear into a musical? But, then again, the drama reviewers seem to have more confidence than their musical opposite numbers and, to a certain extent they are on surer ground.

Everything in criticism comes down to the kind of standard possessed by the critic, and a standard in musical performance is only as good as one's background. Those critics who remember the Metropolitan Opera House performances of 1910–1925 necessarily have a different and better set of standards in singing than those who were weaned on the Johnson regime. Those critics who remember Ysaye, Busoni, Gabrilowitsch and Muck are, everything else being even, better equipped to discuss today's virtuosos than those who started going to concerts ten years ago. The question is how to apply those standards. Not to the frightened debut recitalist, surely; but where is the dividing line? This the critic must figure out for himself.

~

The critic must also figure out other things. He must realize that the statistical normal curve applies to musicians as well as to life insurance companies; that a good 80% of us fall into the great middle ground,

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and that only a tiny fraction of mankind is touched with genius. It does not take musical genius to appreciate musical genius, thank God, else few of us would be in a position to listen; but it does take constant application and thought and study to appreciate well. A knowledge of technique and terminology is only part of the answer. What is more important is identification with the performers' or composers' aims. A knowledge of technique comes from the brain; identification comes with the heart, or spirit, or what have you; and brain and heart must work in tandem in any critical (i.e., appreciative) capacity, just as they have to work in tandem in any creative capacity. The prime purpose of criticism is to point out what is permanent and valid in any artistic contribution, and no critic can do that unless he has something permanent and valid upon which to base his judgments.

Inherent in all this is the problem of why two presumably well-equipped critics should arrive at opposite conclusions. Does this negate the value of criticism? Hardly. It merely emphasizes the fact that in art, as in life, there is no such thing as one answer. Even Supreme Court justices have been known to disagree. If there were complete unanimity of critical opinion it would be necessary to send only one critic to any concert: said critic to file a review for all papers. Maybe that's not a bad idea, come to think of it, if I could name the critic.

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JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916–17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz played with the Boston Symphony Orchestra January 3, 1919. He then played Beethoven's Concerto, which, among a number of concertos in subsequent concerts, he repeated February 27, 1931, December 22, 1938, February 9, 1945, and October 26, 1951.

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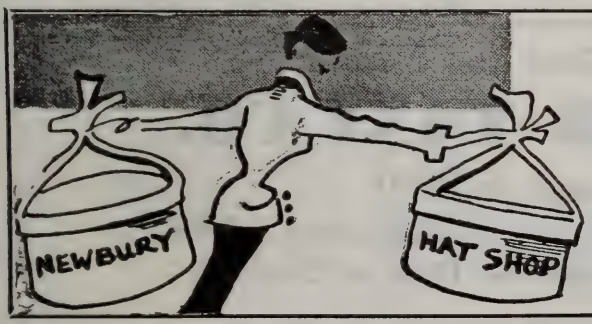

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951), Zino Francescatti (1954).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

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THE five introductory taps on the drum become the basic pattern of the entire movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

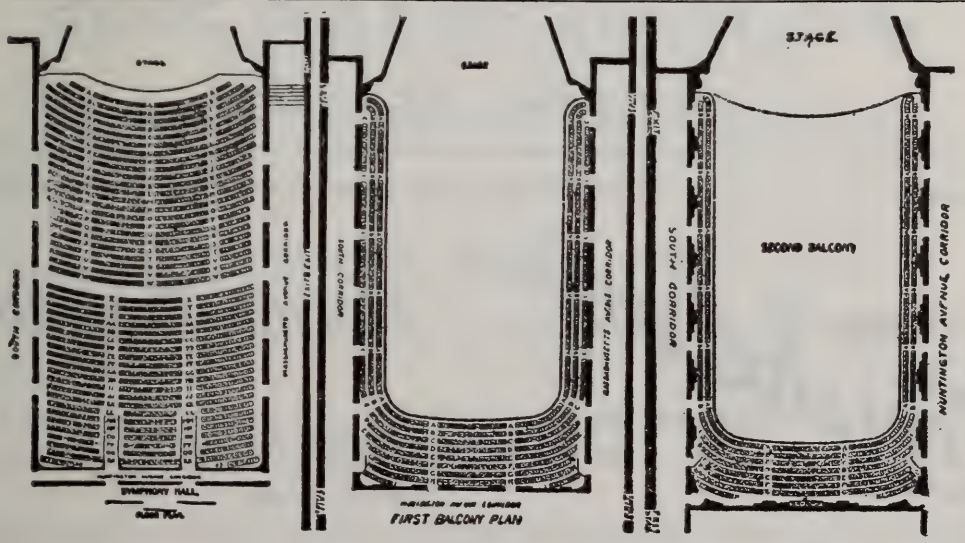
The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

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The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Clement. Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio

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from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced "Fidelio" and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the baton of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

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mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto – Clementi, the musician turned publisher – although the virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.

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latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"*Dear Collard* — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — 'Where do you lodge?' says he: 'I have not seen you this *long* while!' — upon which I gave him my address. Two days after I found on my table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' — 'No' says he. 'Suppose, then, that you prefer *me?*' — 'With all my heart.' 'Done. What have you ready?' — 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly pos-

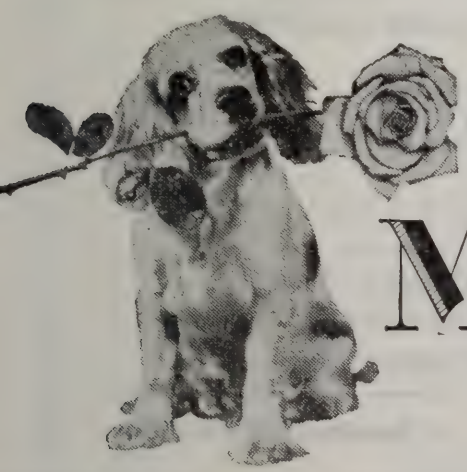
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sessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling — and besides I am privileged to sell the works in Germany and France."

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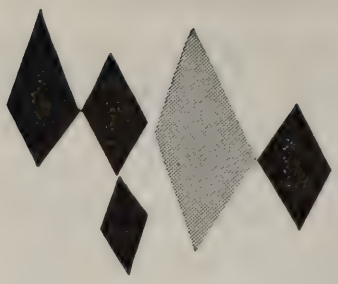
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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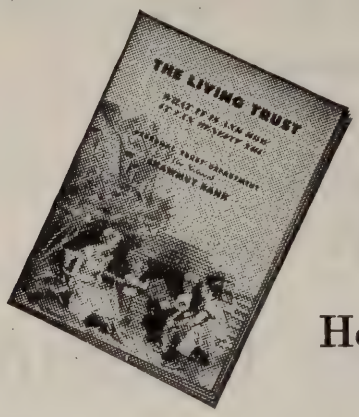
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A LETTER FROM ARTHUR HONEGGER

In memory of Arthur Honegger, through many years his colleague and intimate friend, Charles Munch will conduct the first movement (Grave) *of the Fifth Symphony before the announced program at the concerts this week. This Symphony is closely connected with the Boston Symphony Orchestra, having been composed at the request of Serge Koussevitzky and first performed under the direction of Mr. Munch both here and abroad.*

One of the last letters, perhaps the last, written by Arthur Honegger is self-explanatory:

Academie du Disque Francais
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Paris, Novembre 1955

Mon Cher Charles,
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du Boston Symphony Orchestra,

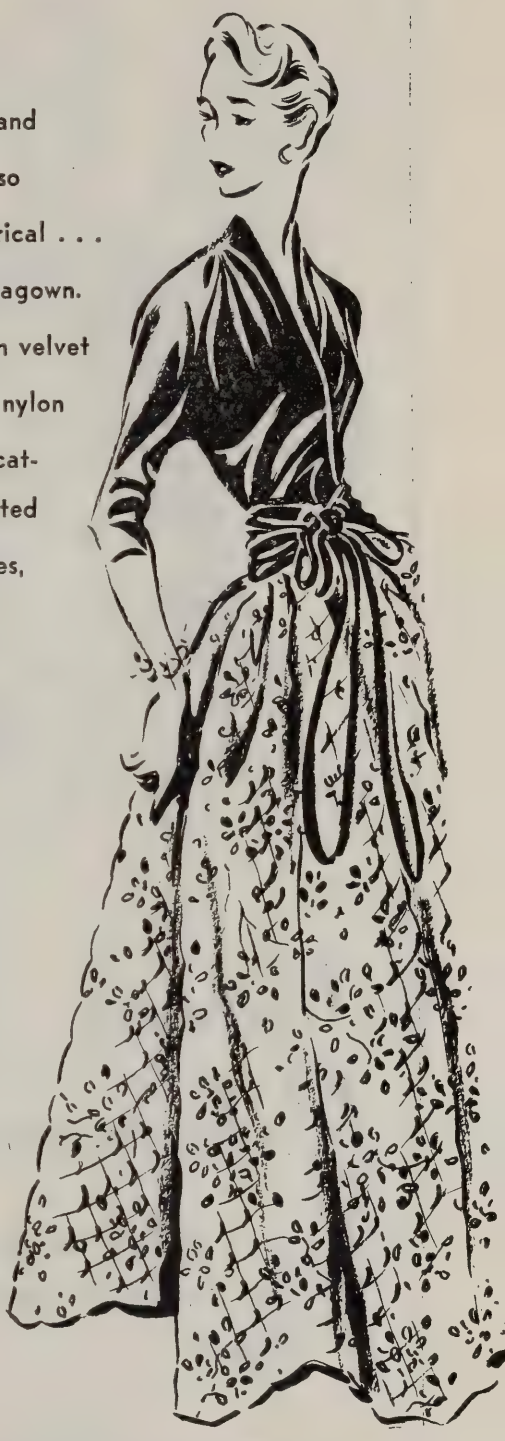
C'est une bien agréable mission qui m'incombe aujourd'hui, en qualité de Président de l'Académie du Disque Français, que de transmettre en son nom à l'Orchestre de la Boston Symphony et à son chef, mon très Cher Charles Münch, par la voix de Son Excellence M. Couve de Murville, Ambassadeur de France, nos félicitations les plus vives pour le Grand Prix remporté par l'éblouissant enregistrement du "Roméo et Juliette" d'Hector Berlioz; et d'exprimer à nouveau des sentiments d'admiration qui ne sont d'ailleurs qu'une faible part de ceux que leur porte le monde musical tout entier.

La Boston Symphony est peut-être celui des grands orchestres internationaux qui a toujours eu avec la France le contact le plus étroit et le plus cordial. Déjà, en 1952, nous avions cou-

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De ce dernier, j'ose dire que, quoique Russe, il fit tant pour la France et la musique française que nous avons tendance à l'annexer comme un des nôtres, tout en applaudissant son magnifique rayonnement international.

Qu'il me soit permis, en tant que musicien, de dire tout ce que je dois à ce Chef et à cet Orchestre. C'est Serge Koussevitzky qui, le premier, défend ses ouvrages en Amérique: "Horace Victorieux", "Pacific 231". Pour le cinquantième anniversaire de la Boston Symphony, j'ai l'honneur d'écrire une oeuvre: c'est ma "Ière Symphonie." En 1928, je suis accueilli à la tête de cet Orchestre pour trois concerts de ma musique, ce qui rend possible ma tournée dans tous les Etats-Unis. C'est aussi en souvenir de Nathalie Koussevitzky que je ferme le cycle par la "5ème Symphonie Di Tre Re", que Charles Münch crée en Amérique comme en Europe.

En toi, Charles, qui es pour moi un frère bien-aimé et admiré avec tendresse, j'ai le plus sûr et le plus fidèle défenseur de mes partitions, et vous, éminents artistes de la Boston Symphony, vous le secondez à m'apporter le même prestige qu'à tous les compositeurs, classiques ou modernes, de l'Ecole Française.

Au seuil du soixante-quinzième anniversaire de la fondation de votre Orchestre, il est particulièrement significatif que le message de l'Académie du Disque Français vous parvienne dans le cadre glorieux de Carnegie Hall, qui symbolise si hautement le culte et l'honneur du patrimoine musical.

De tout coeur, nous vous adressons à tous notre admiration et notre profonde gratitude.

Arthur Honegger

Président de l'Académie du Disque Français,
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(*Translation on page 359*)

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Announcement

DAVID OISTRAKH

The Russian violinist now making his first visit to America will come to Boston to appear with the Boston Symphony Orchestra under the direction of Charles Munch in a

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THURSDAY EVENING, DECEMBER 15, *at* 8:30

This will be Oistrakh's only appearance with orchestra in Boston this season.

Mr. Munch announces the following program:

HAYDN.....Symphony in B-flat, No. 102

MOZART.....Violin Concerto No. 5, in A major (K. 219)

BRAHMS.....Violin Concerto in D major

Tickets are offered to our subscribers in advance of the public sale, and may now be obtained at the box office. The general sale will open on Monday, December 5, at 9 A.M.

Tickets – $2.50, $3, $4, $5, $6.

Seventh Program

FRIDAY AFTERNOON, DECEMBER 2, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 3, *at* 8:30 *o'clock*

In memory of Arthur Honegger (March 10, 1892-November 27, 1955), the orchestra will perform the first movement of the composer's Fifth Symphony at the beginning of the concert.

RESPIGHI . . . . . "Antiche danze ed arie per liuto", Suite No. 1

I. Balletto detto "Il conte Orlando" (Simone Molinaro, 1599)
II. Gagliarda (Vincenzo Galilei, 155–)
III. Villanella (Composer unknown, end of 16th century)
IV. Passo mezzo e mascherada (Composer unknown, end of 16th century)

PETRASSI . . . . . Quinto Concerto per Orchestra

I. Molto moderato — Presto
II. Andantino tranquillo — Mosso, con vivacità — Lento e grave

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MENDELSSOHN . . . . . Symphony No. 4 in A major ("Italian"), *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

BERLIOZ . . . . . Overture, "The Roman Carnival", *Op.* 9

This program will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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OLD DANCES AND AIRS FOR THE LUTE (FREELY ARRANGED)

By OTTORINO RESPIGHI

Born at Bologna, Italy, July 9, 1879; died in Rome, April 18, 1936

Composed in 1918, this suite was first performed at the Augusteo in Rome, March 3, 1919, Bernardino Molinari conducting. Performances by the Boston Symphony Orchestra have been October 26, 1923, December 12, 1924, and January 15, 1943. The second suite was performed at these concerts February 18, 1927, when the composer conducted as guest. The third suite (for strings only) has not been performed by this orchestra.

The basic orchestration for the first suite consists of 2 flutes, 2 oboes, 2 bassoons, 2 horns, harp, piano (clavicembalo) and strings. In the *Gagliarda* an English horn is added, and in the *Passo mezzo* a trumpet. The *Villanella* is simply scored for flute, oboe and harp, with strings.

RESPIGHI wrote three suites of *"Antiche danze ed arie per liuto"*, in 1918, 1923, and 1931 respectively, gathering his material from various tunes (some unsigned) which he found in numerous collections of pieces for the lute such as were in high vogue in 16th-century Italy. In the first Suite the opening Balletto was by Simone Molinaro (born in Genoa, about 1565). Vincenzo Galilei, who wrote the second move-



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ment (*Gagliarda*), was born about 1520 in Florence and died there in 1591. The third and fourth movements are of unknown authorship.*

The lute was highly regarded in the 16th Century. It was far more than an accompanying instrument, as the fully written pieces in the old collections show. The makers of viols at Cremona, notably Andreas Amati, put their best efforts into producing lutes of the utmost sweetness and delicacy of tone. Leonardo da Vinci was proud of his ability upon the lute. Galilei, who was the father of the famous astronomer Galileo, was a musical notable of his day, an accomplished lutenist and singer, and an ardent musical theorist. He was one of a group of Florentine gentlemen who, in the spirit of the renaissance, attempted to revive the Classical drama on the basis of the Greek tragedians. He contributed, to prove his point, an early essay in the recitative style, writing and singing a setting of the scene of Ugolino from Dante's "Inferno." Galilei transcribed for the lute compositions of celebrated masters – songs, madrigals, motets. He claimed to have composed 300 *pass' e mezzi* and 100 *gagliarde,* of which, however, few

* The second Suite lists dances by Fabrizio Caroso, Giovanni Besardo, and Bernardo Gianoncelli; the Third, dances and airs by Besardo, Lodovico Roncalli, and others by unknown composers.





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have survived. The *Gagliarda* here used is taken from a piece which Galilei entitled *"Polymnia"* (it is reproduced by Lavignac in his *Encyclopédie de la Musique,* Part I, pp. 657–8). The dance is fixed in cryptic but precise notation on six lines, a tablature of the six strings of the instrument. Its full chords are striking as coming from a rudimentary period of harmonization and notation. Respighi, while adapting the suites freely to "orchestral uses," has preserved these harmonies. "He has respected in both suites," writes Francesco Mantico in an introduction to the score of the Second, "the characteristics of harmony suitable to the period, in which many things considered by the grammarians as errors were done deliberately."

The *Gagliarda,** known in England as the "galliard" and so referred to by Sir Toby Belch in "Twelfth Night," was a lively dance, of which Samuel Johnson's definition may be accepted: "an active, nimble, sprightly dance." Dr. Johnson also defined a galliard as "a gay, brisk, lively man, a fine fellow." This *Gagliarda,* as treated by Respighi, is an *allegro marcato* in triple time, which is repeated after an alternative *andantino mosso.* The *Villanella* is an *andante canta-*

* For a full description of the *Gagliarda, Villanella,* and *Passo mezzo,* see the notes by Philip Hale in the programme book of December 12, 1924.

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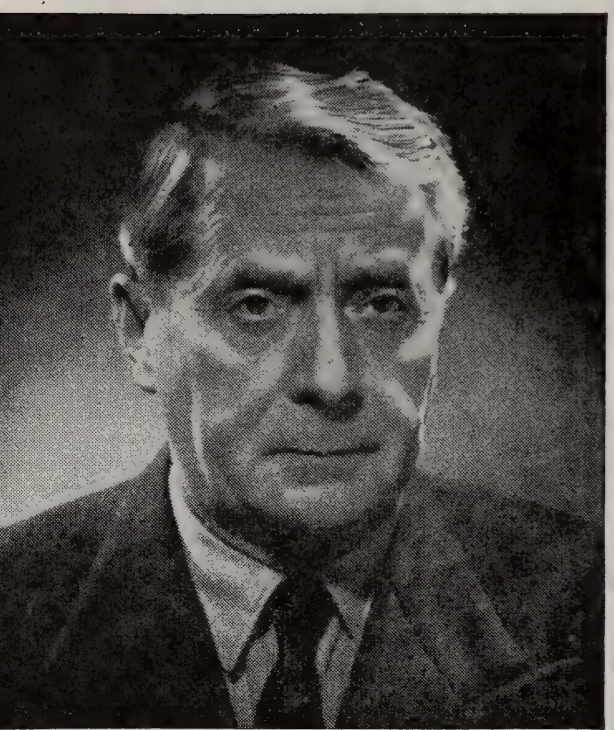
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bile in which the voices of the flute and oboe are alternately heard over a soft accompaniment of harp and strings. The *Villanella* was a peasant dance often sung without accompaniment, with sometimes a strong-rhythmed or grotesque character, certainly missing in this case. The *Passamezzo* was "an old Italian dance, probably a variety of that solemn dance, the pavan, and it is thought that the name is an abbreviation of *'passo e mezzo,'* 'a step and a half' " (Philip Hale).

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DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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By GOFFREDO PETRASSI

Born in Zagarolo near Rome, July 16, 1904

This *Quinto Concerto per Orchestra* has been composed by commission of the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the 75th anniversary of this orchestra and is dedicated to the memory of Serge and Natalie Koussevitzky. The score is inscribed "Roma, 1955."

The instrumentation — 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, harp, tam-tam and strings.

THIS orchestral concerto is without a specific concertino or extended solo passages. The first of the two movements, Molto moderato, presents two fundamental themes, comprising the series of twelve notes, the first formed by the opening six notes (violas, ponticello), the second consisting of the remaining six notes which immediately follow (trombones, muted). This second theme is taken from his choral work *Coro di Morti*. There is a presto section with more than usual irregularity of the rhythmic beat, a return to the first tempo and a presto close, pianissimo. The second movement employs the second six notes of the series and is otherwise developed from the thematic material of the first movement. The tempo quickens and the development settles into a regular 4/4 rhythm. There is a Lento e grave in which

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the strings take the melodic lead. The concerto ends softly, at last dying away pianissimo.

Petrassi had experience in music before he systematically studied it, for he worked in a music shop and not until 1925 at the age of twenty-one did he take his first lessons in composition. He studied with Di Donato and in the class of Alessandro Bustini in the St. Cecilia Conservatory in Rome and organ with Rienzi and Germani. In 1939 he became a professor of composition in the Conservatory at which he had studied. At present, he is president of the International Society of Contemporary Music.

Petrassi and Luigi Dallapiccola are looked upon as outstanding among the "newer" composers of Italy. Both were born in 1904, Dallapiccola being Petrassi's senior by five months; both began composing rather late. Dallapiccola first attracted general attention by his Partita in 1933; Petrassi came into a similar European prominence by a "Partita" of his own in the same year.

These parallels are little more than a curious accident. Esthetically the two artists are far apart. Dallapiccola knew Alban Berg and



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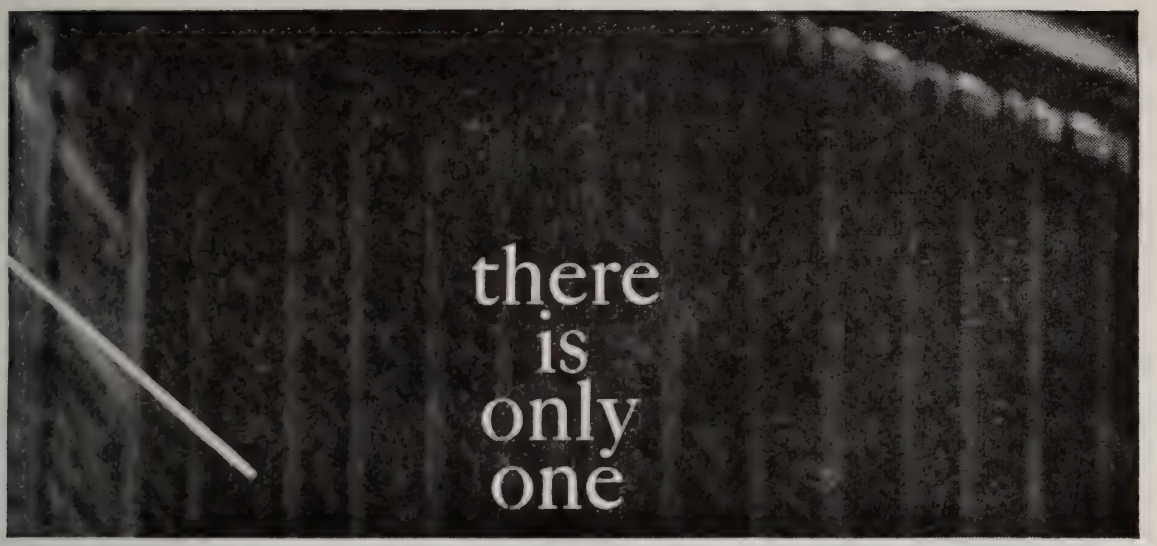
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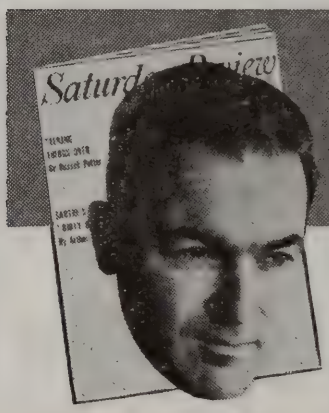


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although he studied composition in Trieste and Florence, he came strongly under the influence of the twelve-tonal composers in Austria.

Although Petrassi's works were at first basically diatonic, he has arrived at using the twelve-tonal technique in a manner, however, that is not radical and is wholly personal in expression, as may be seen in his *"Récréation Concertante"* (Third Concerto) written in 1953. His critics have noted the influence of Hindemith and Stravinsky in his work, an influence needless to say almost inescapable in contemporary composition. John Weissmann, describing the composer in the magazine *The Score* of June, 1950, wrote: "The early critics of Petrassi's music hardly ever mentioned his name without bringing in those of Hindemith and Stravinsky as well. But although Petrassi uses the same grammatical premises as those stated in Hindemith's *Craft of Musical Composition,* they serve an entirely different imagination; and although he may have acquired some of his orchestral virtuosity from a thorough study of Stravinsky's scores, his revelry in orchestral consonance and his use of bizarre color combinations are worlds apart from Stravinsky's. Hindemith's instrumental style, *the* Hindemith style, is rooted in an unbroken instrumental tradition and his development has consisted in a gradual simplification and humanization of this style. Of course he has written many stage works and choral composi-



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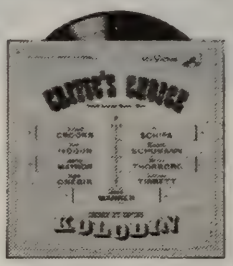
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tions, but they are just as instrumental in conception as Bach's *B minor Mass* compared with one of Palestrina's. Petrassi's instrumental writing, on the other hand, contains vocal elements; his outlines are more melodic than Hindemith's."

Petrassi has ventured into opera with *Il Cordovano* and *Morte dell' aria,* and has composed choral music, but his instrumental music, both orchestral and chamber, has seemed to suit him best. His dramatic madrigal based on the work of Leopardi, *Coro di Morti* has already been performed in universities of the United States.

It could be said that the existence of the artist Petrassi has been made possible by the lively interest in instrumental, even in non-delineative, music in his own country today. The present "symphonic Italy" intensively revives and nurtures the rich store of their own seventeenth-century music, the works of Vivaldi, Corelli and a host of others. The popularity of purely instrumental music all but disappeared in Italy through the last two centuries while opera prevailed, with its vocal emphasis and eventually with its strength of *verismo* in Puccini, Mascagni and their fellows. Pioneers such as Sgambati (born 1841), Martucci (1856), Bossi (1861) and Sinigaglia (1868), whose

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instrumental works were a complement to their theatrical efforts, were in most cases more notable for what they started in others than for what they themselves composed. They were followed by a generation of conscious zealots in whom the theatre was kept incidental to the purely instrumental field: Respighi (born 1879), Pizzetti, (1880), Malipiero (1882), Casella (1883), Rieti (1898). Petrassi acknowledges a considerable debt to Casella who, like Malipiero, dedicated himself to the cause of pure neo-classicism. Since Petrassi's earliest compositions, he has nevertheless abandoned the neo-classical forms to seek a more liberal mode of expression, adhering to contemporary realism.

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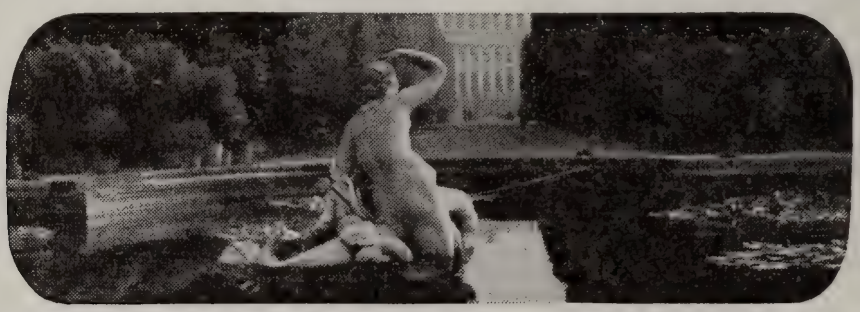
OLD AGE IN ITALY

By GEORGE SANTAYANA

The following quotation from Santayana's "My Host the World," Volume III of "Persons and Places," published by Charles Scribner's Sons (1953 copyright) is a description of Rome as seen and enjoyed by the writer, who spent his last years there.

I SOON retreated into my æsthetic, or rather my poetic, shell, and limited my diet of visual impressions to a few chosen sights. The central streets came in inevitably for a person who lives in them and frequents cafés; but my usual walk was to Trinità de' Monti, the Pincio and the Villa Borghese. On some days I would go instead to the Tiber, St. Peter's, and (when it was made) the admirable garden at Castel Sant' Angelo; or else to the Janiculum, San Pietro in Montorio and, above all, the Aqua Paola, where I always read the monumental inscription over the fountain, until finally I knew it by heart. And if any friends turned up, I would explain my aversion to museums and picture galleries, but would offer to take them, after luncheon, to see three things, the Pantheon, Michelangelo's Moses, and the Forum

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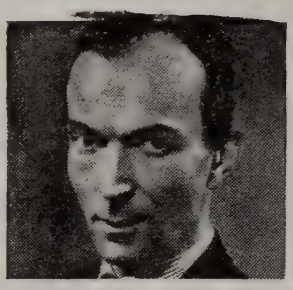
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from the top of the Capitoline, which included admiring the two pavilions of Michelangelo and the statue of Marcus Aurelius. Of these things I never tired; but of seeing more things or other things I had had enough. Fresher thought came and I could transmit more pleasure in recognising these old objects than in staring at new ones.

Yet when not compelled to talk or to avoid useless explorations, I took many other casual turns in the labyrinth of the old streets: sometimes purposely making little circuits in search of odd variations on the theme of doors and windows, not to speak of church fronts and of fountains. Sometimes lovely things turned up in this way: for instance the German burying ground by the Sacristy of St. Peter's, and the court of the hospital adjoining the church in the Borgo Santo Spirito, not far distant. Monte Cavallo, at the tip of the Quirinal, where also a band played, was another spot to loiter in at sunset, when the level light gilded the whole length of the Alta Semita as far as the Porta Pia, a caprice of Michelangelo. Many things depended on the time of day and the weather for their full effect, as landscape necessarily does; and great weathered works of architecture become part of the landscape and move the mind to poetry, not to pedantic criticism.



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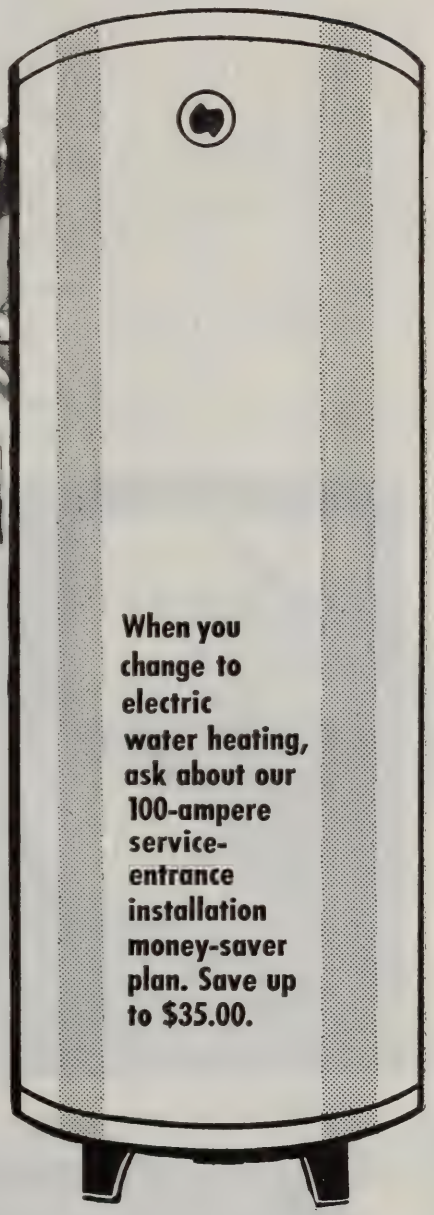
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This for me, with my imperfect eyesight wrapping everything in a second often merciful atmosphere, applies even to interiors. With Spanish preconceptions of what a church should be — sombre, devotional, and rich in shrines — Italian interiors are apt to strike me as empty and cold; and even the great basilicas in Rome seem to lack a focus and to be too much like artist's models and too little like places of worship. But this may be due to personal prejudice, which a new personal experience may correct. Now (1942) that I live not far from the Lateran, I often cross San Giovanni, as I used to do the Cathedral of Avila, in order to avoid the hot sun on the rough pavement; and being old and fond of sitting upon public benches, I rest for a moment on one of the wooden seats that are found there (but not, alas, at St. Peter's); and in those calm moments my eye has learned to frame wonderful vistas in that great church, forward to the restored apse with its golden mosaics and its papal throne, or across the aisles and aisles, into vast side chapels, each a church in itself. And then the whole place seems to lose its rigidity and its dead pomp, and to become a marvellous labyrinth, as if it were a work of nature or of fancy



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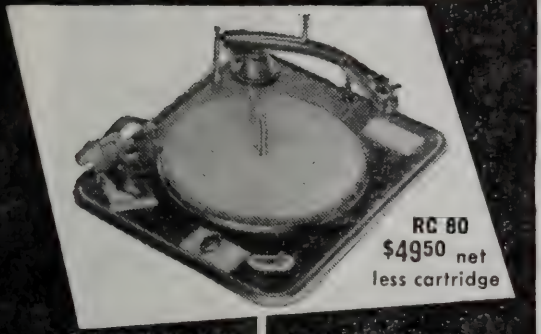
rather than of human art. The gigantic violent Apostles in the nave cease to seem monstrous; they become baroque works of nature, as if water by chance had molded the sides of a cliff into the likeness of Titans. And what might have disappointed in the mother of Cathedrals, the moderate height, becomes only the condition of unlimited breadth; and you cannot complain that in the centre you have a ceiling instead of a vault or a soaring dome, when you see beyond, quite subordinate to this rectangular space, soaring domes and vaults, enclosing other spaces and shedding variously coloured lights on other elaborate altars. Thus familiarity discloses the richness of what seemed bare at first glance, and you find amplitude, time, and silence intensely present in what you had passed by as insignificant.

It might seem that with age places gained upon persons in interest to my mind; and that my pleasure grew in intercourse with things rather than with ideas. Yet what held me in things was only their aspects, the picturesque or moral suggestions in them; for to things as

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material weights or forces I have never become attached. The old animal passion for fetishes, for hugging and hoarding particular objects because of their material identity, seems to have been entirely extinct in me; and it was precisely this indifference to physical identities that made me episodical in friendship and Platonising in love. I was far from inconsistent or variable in affection towards the *true* objects of my choice, but these were not the material things or persons that chance put in my way, in their necessarily mixed and changing composition. I saw only the gifts and virtues of which, perhaps for the first time, they gave me a clear idea. They became to that extent my local shrines or the saints for that day in my calendar; but never did the places or the persons turn into idols for my irrational worship. It was only the *numen* in them that I loved, who, as I passed by abstracted, whispered some immortal word in my ear.

It is true that persons, however changed in aspect, at least keep their memories. They may hark back to the scenes and the interests that may have bound them once to their old friends; and beneath memory there is also a soul, an innate disposition and character that



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may be recognised at moments in spite of all the incrustations of age, servitude and vice. And besides that, there are lessons of experience; acquirements and remunerations brought about by fortune, that sometimes transform the most commonplace persons, or the least prepossessing originally, into noble minds; and then the Holy Ghost, that is no respecter of persons, speaks to us through those so softened and pathetic masks. I would not nurse my animal aversions any more than my animal favouritisms. Without disowning in any way the bonds of blood or of comradeship or of social utility, I gladly recognise the good and the beautiful in unexpected quarters; and I am not in the least daunted in my cult of those divine essences when I find that they have disappeared from a place or a person that had once seemed to possess them.

Never have I enjoyed youth so thoroughly as I have in my old age. In writing *Dialogues in Limbo, The Last Puritan,* and now all these descriptions of the friends of my youth and the young friends of my middle age, I have drunk the pleasure of life more pure, more joyful, than it ever was when mingled with all the hidden anxieties and little annoyances of actual living. Nothing is inherently and invincibly young except spirit. And spirit can enter a human being perhaps better in the quiet of old age and dwell there more undisturbed than

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in the turmoil of adventure. But it must be in solitude. I do not need or desire to hob-nob artificially with other old men in order to revisit them in their salad days, and to renew my own. In Rome, in the eternal city, I feel nearer to my own past, and to the whole past and future of the world, than I should in any cemetery or in any museum of relics. Old places and old persons in their turn, when spirit dwells in them, have an intrinsic vitality of which youth is incapable; precisely the balance and wisdom that comes from long perspectives and broad foundations. Everything shines then for the spirit by its own light in its own place and time; but not as it shone in its own restless eyes. For in its own eyes each person and each place was the centre of a universe full of threatening and tempting things; but old age, having less intensity at the centre, has more clearness at the circumference, and knows that just because spirit, at each point, is a private centre for all things, no one point, no one phase of spirit is materially a public centre for all the rest. Thus recognition and honour flow out to all things, from the mind that conceives them justly and without egotism; and thus mind is reconciled to its own momentary existence and limited vision by the sense of the infinite supplements that embosom it on every side.

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(*Continued from page 328*)

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PARIS, November 1955

My dear Charles,
Artists of the Boston Symphony Orchestra,

It is my pleasant duty as President of the Académie du Disque Français and as spokesman for His Excellency M. Couve de Murville, Ambassador of France, to convey to the Boston Symphony Orchestra and its leader, my very dear Charles Munch, our warmest congratulations for the First Prize won by your splendid recording of Hector Berlioz' "Romeo and Juliet"; also to express once more our admiration, which we share with the entire musical world.

The Boston Symphony Orchestra perhaps before all others holds a cordial relationship with France. In 1952 we made a public award at the National French Assembly for your album, the Fourth Symphony in E minor, Op. 98, by Brahms. A number of you are French. I count among you friends, comrades or former fellow students of the Conservatoire in Paris. Among these are the conductors Henri Rabaud, Pierre Monteux, and now yourself, my dear Charles, the successor of Koussevitzky.

Of the latter I venture to say that although Russian, he did so much for France and French music that we came to consider him as one of our own, while applauding his great international reputation.

Speaking as a musician I should like to express how much I owe to this leader and this Orchestra. It was Serge Koussevitzky who made known "Horace Victorieux" and "Pacific 231" in America. For the 50th anniversary of the Boston Symphony I had the honor to compose my "First" Symphony. In 1928 I was engaged to lead this Orchestra for three concerts of my own music and so was able to make a tour of the United States. It was in memory of Natalie Koussevitzky that I closed the cycle with the Fifth Symphony, "Di Tre Re", which Charles Munch introduced in America and in Europe.

In you, Charles, whom I love as a brother, I possess the surest and most faithful champion of my works and you, eminent artists of the Boston Symphony, abet him in advancing likewise the prestige of our composers, classic or modern, of the French school.

As the 75th anniversary of the foundation of your Orchestra begins it is particularly significant that this message from the Académie du Disque Français come to you in the splendid frame of Carnegie Hall which symbolizes so finally the culture and the honor of musical patrimony.

With all our hearts we greet you in admiration and deep gratitude.

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were October 31 — November 1, 1952.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

MENDELSSOHN visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow

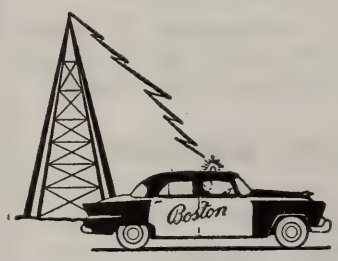


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movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Men-





delssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian,

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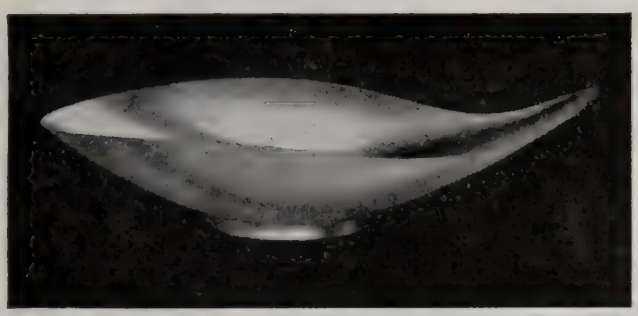
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German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the

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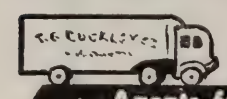
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adagio, and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and

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performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European

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continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care



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this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before"

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OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

The opera *Benvenuto Cellini* from which the overture is derived was first performed at the *Opéra* in Paris, September 10, 1838. The concert overture, written in 1843, was first performed at the Salle Herz, Paris, February 3, 1844, under the composer's direction. It was published June, 1844.

The last performances in the Friday and Saturday series of this orchestra were on October 7–8, 1938.

The orchestration of the Overture includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, timpani, 2 tambourines, cymbals, triangle and strings.

MANY an artist, whether of letters, pigment, or tones, has visited Italy, come under the spell of its sights and sounds and allowed them to color his creative thoughts. This was certainly true of Mendelssohn. Berlioz went to Rome on a Prix de Rome scholarship in March 1831 and left there on May 1, 1832. His subsequent music, such as *Harold in Italy* (1834) *Benvenuto Cellini* (1837) from which the *Roman Carnival* Overture was derived, and the *Requiem Mass* (also of 1837) which had its inception in the spectacle of St. Peter's

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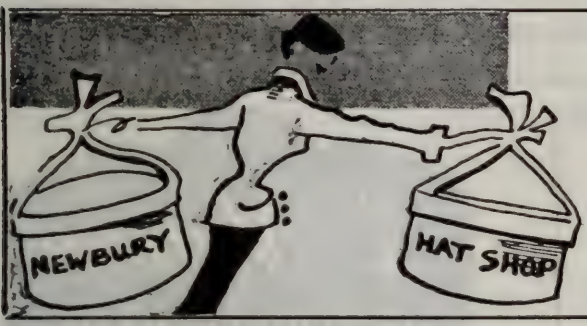
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Basilica — these are evidence of the lasting impression which Italy made upon his fervid imagination.

Travelling about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from *The Damnation of Faust* or *Romeo and Juliet* extremely serviceable. Of this sort was his overture *The Roman Carnival.* He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon *The Roman Carnival,* such was not the case with the opera, *Benvenuto Cellini,* from which it was derived (the *Roman Carnival* Overture was originally the introduction to the second act of the opera). When the concert overture was first performed at the Salle Herz, the composer conducting, it was enthusiastically encored. Berlioz did not always meet

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with such unanimous favor in his own city. The results were very different when *Benvenuto Cellini* was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as *Benvenuto Cellini* was of extreme importance to him.

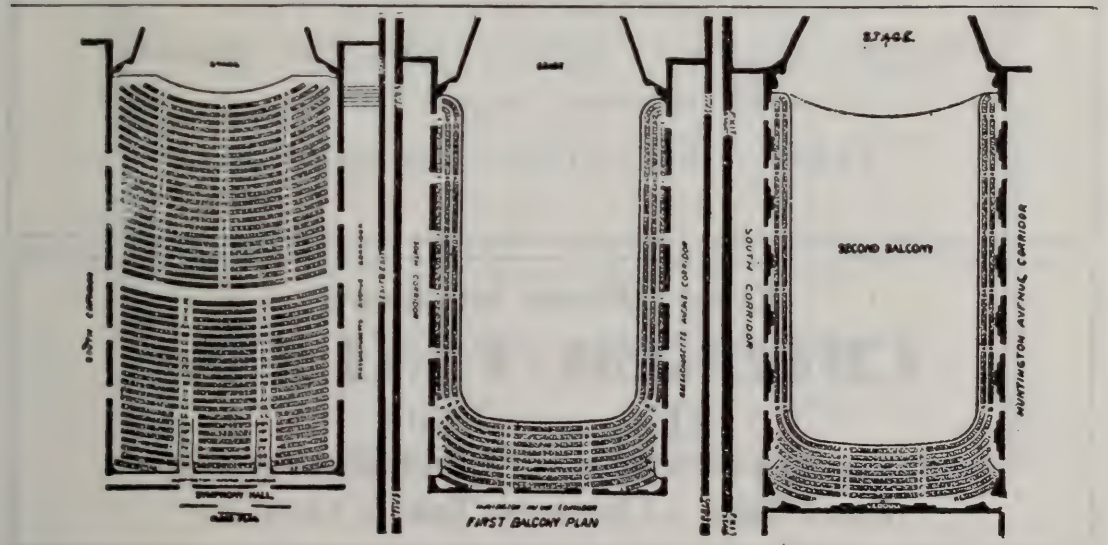
Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Director of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch

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the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said "Since I am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to

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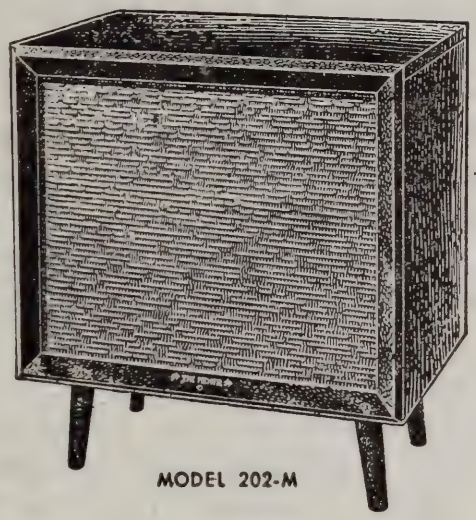
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execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognizing in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his *Roman Carnival* Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine dancers. The audience shouted *'Bis!'* We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly announced. Over a pizzicato accompaniment, the English horn then sings a love song of Benvenuto, from the first act. The theme is developed in counterpoint. The main body of the overture begins with a theme for the strings, taken from a chorus in the second act. The saltarello returns to bring the conclusion.

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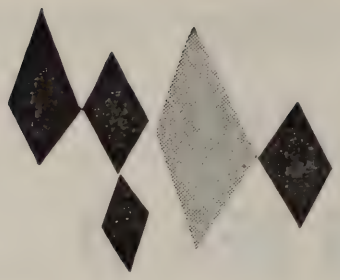
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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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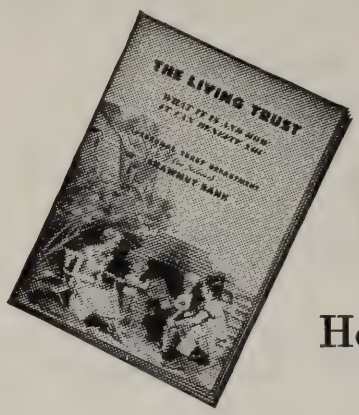
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WHLB	Virginia (Minn.)
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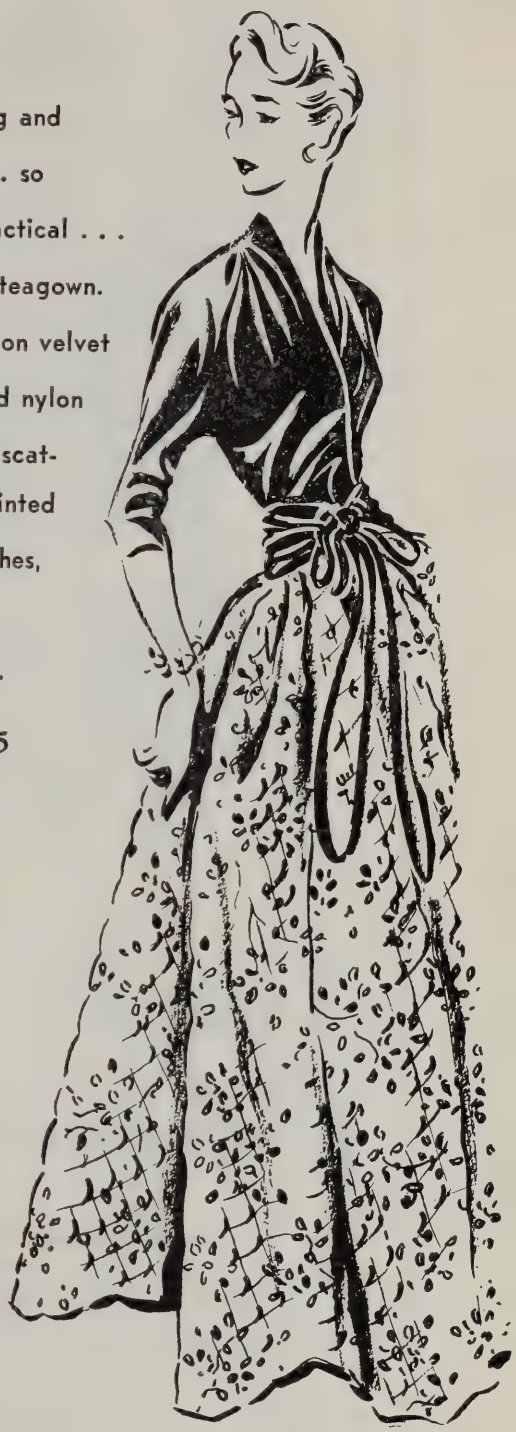
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(*Continued on page 415*)

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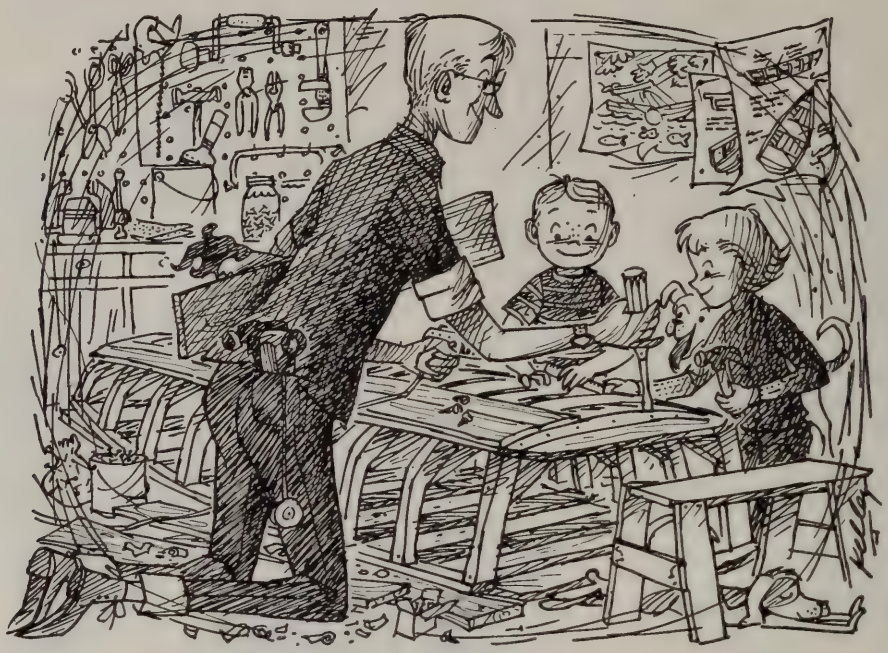
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SATURDAY EVENING, DECEMBER 17, *at* 8:30 *o'clock*

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FRESCOBALDI ..... Toccata
Freely transcribed for orchestra by Hans Kindler
(*First performance at these concerts*)

BEETHOVEN ..... Symphony No. 8, in F major, *Op.* 93

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III. Tempo di menuetto
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ARTHUR FIEDLER was born in Boston, December 17, 1894, the son of Emanuel Fiedler, who was a violinist in the Boston Symphony Orchestra from 1885 until 1910 and likewise a member of the original Kneisel Quartet. His son obtained his principal musical education at the Hochschule in Berlin. He became a member of this Orchestra in 1915, playing violin and later viola. He organized the Boston Sinfonietta in 1927 and in 1929 the Esplanade Concerts which under his direction have attained their well-known civic importance. It was in the summer of 1930 that he became the conductor of the Boston Pops Orchestra. Since 1953, he has travelled across the country each winter with a "Boston Pops Tour Orchestra," recruited for the purpose. He has on many occasions prepared choruses for performances with the Boston Symphony Orchestra. Mr. Fiedler has conducted innumerable symphony orchestras as guest, notably the series of concerts for the San Francisco Art Commission each summer since 1950, and most recently the Orchestra of Honolulu, which he conducted on November 29.



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TOCCATA

By GIROLAMO FRESCOBALDI

Born in Ferrara, September 7, 1583; died in Rome, March 1, 1643

Freely transcribed for orchestra by HANS KINDLER

Born in Rotterdam, January 8, 1892; died in Watch Hill, Rhode Island, August 30, 1949

This Toccata by Frescobaldi, or as it perhaps should be stated, "attributed to Frescobaldi," was first performed in Kindler's transcription by the National Symphony Orchestra, of which he was conductor, in Washington, D.C., October 31, 1937. Published in 1942, this orchestration has been performed elsewhere and included in the programs of the Boston Pops Orchestra by Arthur Fiedler.

The orchestration is as follows: 2 flutes, 2 oboes, 2 bassoons, 2 clarinets and bass clarinet, 3 trumpets, 3 trombones and tuba, timpani, bass drum and strings.

FRESCOBALDI composed many toccatas for organ and for cembalo. Whether he composed this one in theme or in substance remains to be confirmed. A "Toccata by Frescobaldi" was published by the Universal Edition, Vienna, in 1925, "arranged" by Gaspar Cassadó for cello and piano. The music, except for details such as the treatment of the solo part, is identical with Hans Kindler's "free" or-





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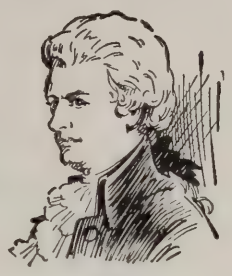
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chestral transcription. The latter was published by Mills Music, Inc., in 1942, and the fact that both publications carry the usual copyright would indicate a common source. Yet Charles L. Cudworth, Librarian of the University Music School in Cambridge, England, has fastened an inquiring eye upon this piece among others in his article, "The Old Spuriosity Shop" in *Notes* for September, 1955. He writes: "Frescobaldi's Toccata as 'arranged' for cello and piano by Gaspar Cassadó was almost certainly composed by him. The fact that Dr. Hans Kindler also 'arranged' the piece for orchestra has been offered as proof that there must have been an original somewhere, but Kindler to his subsequent embarrassment worked from the Cassadó Edition."*

An inquiry sent to Mr. Cassadó in Siena, Italy, has just brought a reply. Mr. Cassadó explains that the *Toccata* which he has arranged for cello was discovered by him in the archives of La Merced, the Conservatory of Music at Barcelona where his father was for a long time organist and *Maestro di Cappella.* The score bore the title *"Toccata"* and the name of Frescobaldi, and was presumably a copy, "originally written for organ solo." Mr. Cassadó adds: "I cannot be

---

* Mr. Cudworth has questioned in the same article the authenticity of Mozart's *Sinfonia Concertante,* K. 297b, performed at the Boston Symphony concerts November 11 and 12 last, on the evidence of its musical quality. In this case at least most listeners will heartily disagree with him.

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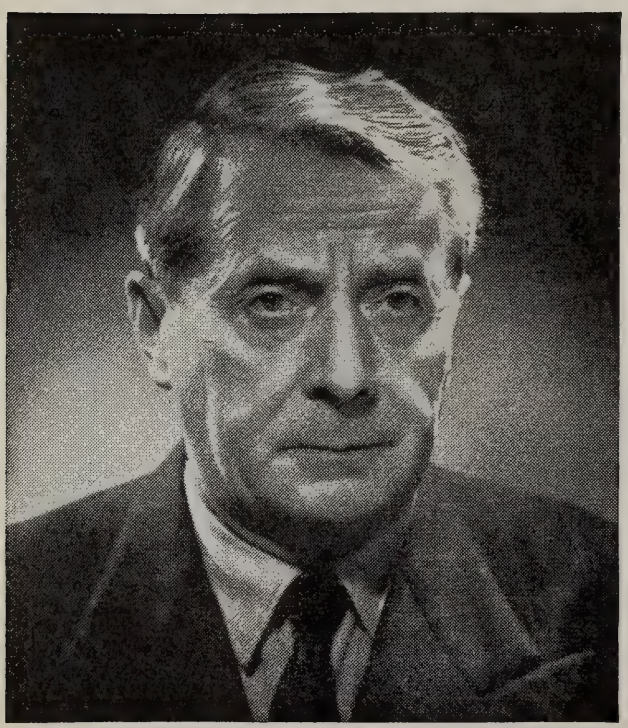
absolutely sure whether it was Frescobaldi or another author who did the rest, though in some passages one can easily find some characteristic *'frescobaldiane' "*.

This Toccata is true to the free, improvisatory form of the keyboard pieces which bore its name, and consists mostly of lively and vigorous music interspersed with relieving slow sections. There is a "grave" introduction, set forth by the full orchestra, and then an allegro giusto, in which the principal subject is presented in fugal fashion, at first by the strings. A "tranquil" bridge passage reintroduces the theme somewhat altered and develops it. The original introductory subject is brought back and developed over string figures. The "giusto" theme returns to bring a full-voiced close.

An interesting description of the Toccata, its origins and various developments, is to be found in Willi Apel's invaluable *Harvard Dictionary of Music:*

Toccata (from Italian *toccare,* to touch, with reference to the "touching" of the keys, as contrasted with the "sounding" of strings in the sonata, and the "singing" of voices in the cantata) : A keyboard

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DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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composition in free idiomatic keyboard style, employing full chords and running passages, with or without the inclusion of sections in imitative style. The earliest toccatas, by A. Gabrieli, consist of full chords and interlacing scale passages only. To consider them as mere virtuoso pieces (as is frequently done) is scarcely appropriate, since the passages have a decidedly expressive significance, particularly if played in the free tempo which is typical of the toccata. With Claudio Merulo (1533–1604) the toccata became organized into an alternation of free (toccata-like) and of fugal sections, usually in the arrangement T F T F T. Frescobaldi's toccatas, if compared with those of Merulo, clearly illustrate the difference between the grandiose pomp of the late Renaissance and the sensitive disintegration of the early Baroque period. They are written in a succession of quickly changing "scenes," an interesting exhibition of overflowing imagination without any restraining and binding principle of form. A special type (already to be found with his predecessors Trabaci and Mayone) is the short liturgical toccata (e.g., *"Toccata avanti l'elevazione,"* i.e., to be played before the elevation of the host), which is a short prelude in dignified style. With Bernardo Pasquini and Alessandro Scarlatti the Italian toccata became the arena for empty pianistic virtuosity and soon declined into a perpetuum mobile type which is very close to the etudes of the 19th century (Clementi).

The development of the toccata in Germany falls into two branches. The South-German composers (Froberger, Kerll, Muffat) followed the Italian model of Frescobaldi, not without enriching its stylistic resources and enlivening its contents. More important is the North-

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German development which led to an entirely novel type of toccata of a free and rhapsodic character, a type which, owing to its unbounded irrationalism and transcendental greatness, has not inappropriately been termed "Gothic." This new style appeared first in the toccatas of Matthias Weckmann (1621–74), and developed to great artistic height in those of Dietrich Buxtehude (1637–1707), Nicolaus Bruns (c. 1665–97), and J. S. Bach. Most of these toccatas, particularly those of Bach, retain the Merulo-scheme of five sections, alternating between free and contrapuntal style. Bach's great organ toccata in F major, however, combines the huge dimensions of the North-German type with the rhythmic precision of the late Italian toccata (Pasquini). The toccata style is also frequently used for the preludes of fugues, as, e.g., for Bach's organ fugue in A minor.

Both the North-German and the Italian type of the toccata were also cultivated in modern music. Examples of the perpetuum mobile type are the toccatas by Schumann, Debussy (in *Pour le piano,* 1911), Honegger, Prokofieff, and Casella, while the free, rhapsodic style is used in the toccatas of Busoni (1921) and Petyrek (1934).

Around 1600, the name toccata was also used for brass music in the character of a festive fanfare, e.g., in the introduction of Monteverdi's *Orfeo* (1607). Why the same name was applied to pieces so different in character is not clear. Possibly the latter connotation is bound up with the use of kettledrums for the bass part of such pieces.



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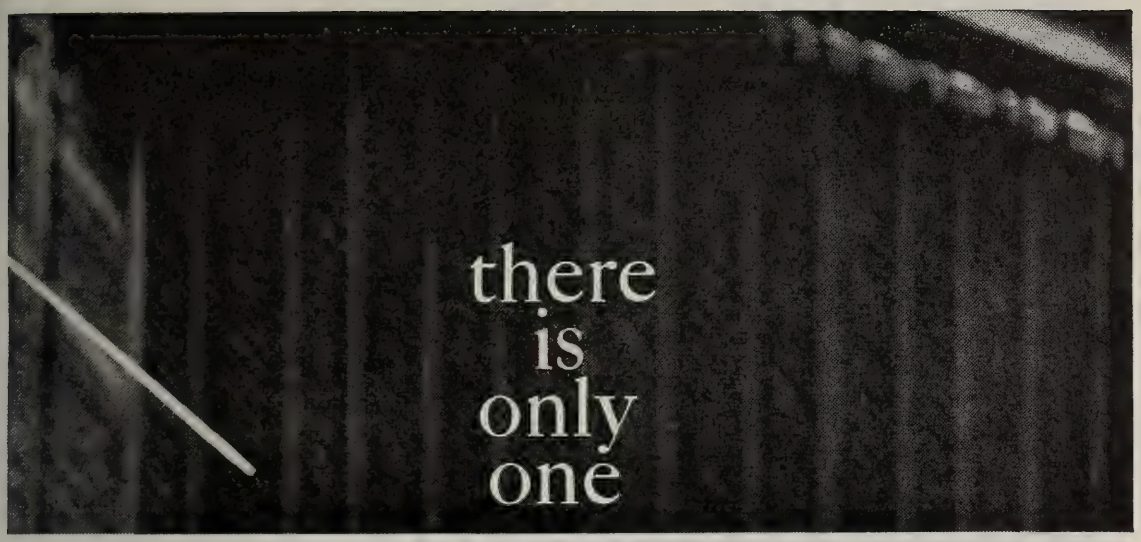
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SYMPHONY NO. 8, IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

The most recent performance at the Friday and Saturday concerts of this Orchestra was on October 26–27, 1951.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the





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unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" ("*aufgeknöpft*") than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The

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sketchbooks forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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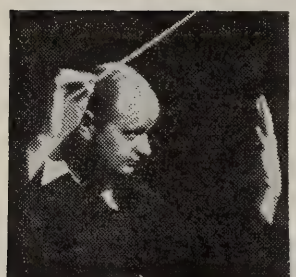
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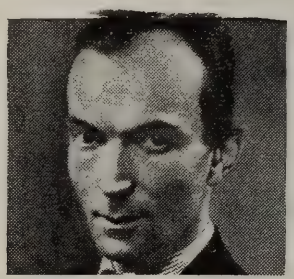
data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now generally placed in this summer. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a lady by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.



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Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves – a new precedent. The sketchbooks indicate that Beethoven considered an introduction to



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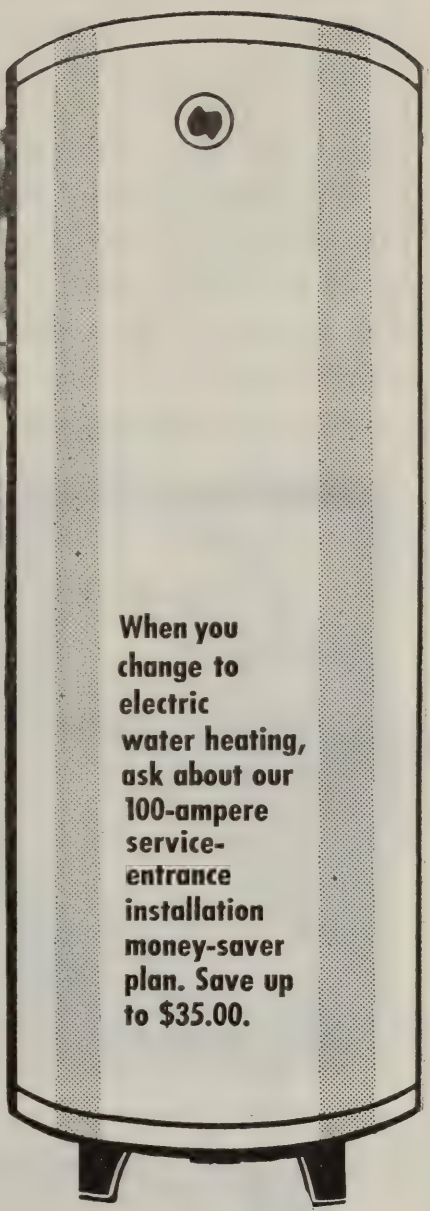
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the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly — and stops there.



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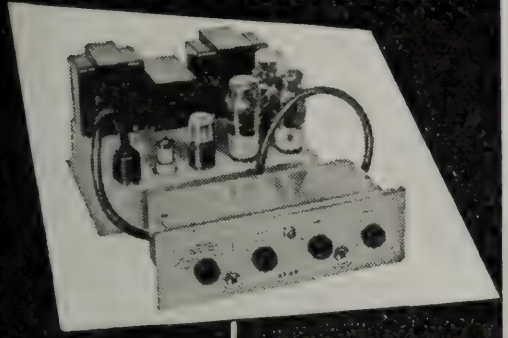
The tempo di menuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George Grove, Tovey

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has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . .Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."



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MAN OF OUR TIME

By HOWARD TAUBMAN

(The following article on Arthur Honegger appeared in the *New York Times* on December 4, the Sunday after the composer's death.)

NO ART save painting and sculpture suffers so much from ancestor worship as music. A few composers of the past have been raised to the rank of deities, and an overwhelming preponderance of performances in opera house and concert hall, on the radio, and even on the phonograph in private homes, pays repeated homage to them. These great ones deserve to be cherished and heard again and again, but not to the exclusion of everything else.

It is a commonplace of a certain kind of criticism that the last worthwhile music was composed a long time ago. Before World War I there were people who bemoaned the sterility of their epoch, which happened to be producing music by men such as Debussy, Ravel, Stravinsky, Schoenberg, Bloch, Ives, Berg and Sibelius. Between the two World Wars there were similar threnodies, while some of the older men and a good many new ones were writing music worthy of serious attention.

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In the midst of these despairing judgments, a composer dies, and the world takes stock of his creative output. It discovers that a man of great talent has departed. His music is performed more often and in more places than in his lifetime. The significance of his output takes on a fresh perspective. It becomes clear that here is a body of work that gives the lie to those who can find nothing but barren wastes in the music of their own time.

That is what happened to Béla Bartók after his death in 1945. In the case of Prokofieff, who died in 1953, there was no sudden outburst of performances of his music, for he had not been neglected like Bartók. Some of his important works, however, are still unknown in this country. We need not wait for their performance to form an estimate of his position. We know that he deserves to be called a modern master. His music is certainly an honorable part of the heritage of our age.

Arthur Honegger, who died last week at the age of sixty-three, was another impressive creative figure of our time. His music is another proof that the sources of musical inspiration are not drying up.

Honegger was not ignored while he lived. He made a stir in the world, particularly after he gave it "Pacific 231." His big pieces such

Anne Starr

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(*Continued from page 384*)

A BRITISH VIEW OF ARTHUR FIEDLER

Through recordings the Pops and their conductor have become known in many parts of the world. In the British magazine, *The Gramophone,* W. A. Chislett remarks on "Mr. Fiedler's untiring and successful efforts to bridge the gap between the trivial in music and the 'classics'. No one can have led more people in America to a genuine appreciation of music than he. They also afford a welcome opportunity of congratulating Mr. Fiedler (and also his native city of Boston) on his twenty-five years of conductorship of the Boston Promenade Orchestra. He joined the Boston Promenade Orchestra in 1915 at the age of twenty-one and for fifteen years played in the second violin and viola sections respectively. He also played the celesta, piano and organ as required. In 1930 he was appointed to conduct the Boston Promenade Orchestra in their Symphony Hall popular concerts and there he still remains — and long may he continue to reign. The Promenade Orchestra consists of about 85 members of the Boston Symphony Orchestra."

• •

HONEGGER AND THE "SIX"

The French *"Groupe des Six,"* so named in a newspaper article in 1917, has continued through the years as a "group" in friendly association, although not in artistic viewpoint. Arthur Honegger is survived by his five fellow composers. His death on November 27 has brought replies from three of them, published in *France-Amerique,* December 4:

From Darius Milhaud: "With the death of Arthur Honegger, a friendship of forty years is terminated, while a warm memory continues. This first break in the *Groupe des Six* is a sorrow which will touch not only his friends and his family, but France and the entire world."

Georges Auric: "Arthur Honegger is

(*Continued on page 416*)

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as "King David," "Judith" and "Joan of Arc at the Stake" with their Biblical and sacred connotations achieved prominence. His symphonies, particularly the Second and Fifth, were admired by connoisseurs.

And yet how well do we know Arthur Honegger in all his aspects as a composer? He wrote a formidable amount of music—operas, ballets, incidental scores for theatre, film and radio, choral and orchestral

---

(*Continued from page 415*)

one of my oldest friends. We made our débuts together. He was a very great musician who could, in spite of his austerity, reach the many. Certain of his works, such as *Jeanne au Bûcher,* have been played throughout the world. Honegger will remain one of the greatest composers of our time."

Germaine Tailleferre: "I have known Arthur Honegger for forty years; we were at the Conservatory together with Darius Milhaud and Pleyel — an inseparable quartet. There is nothing new to say about the qualities of Honegger, who at the same time was amiable, good, and simple. All who knew him have been struck by his loss."

Ingrid Bergman, who impersonated Jeanne d'Arc, has written: "It is a great loss for the world, but for me it is more than that — it is a great sorrow. I am an infinite admirer of his music and was proud to be able to play *Jeanne au Bûcher.*"

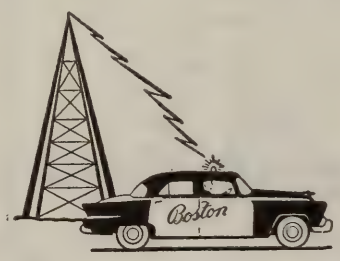


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works and chamber pieces. Only a few of his compositions are widely familiar. Memorial performances of the lesser known pieces may be expected in the months to come.

The usual dodge in discussing a composer of our own period is to say, "Let's wait and see what posterity thinks of him." It would be better to let posterity take care of itself. What has Arthur Honegger's music to offer us?

A great deal. In the exuberance of his youth he turned out sensational pieces like "Pacific 231." Whether he meant to do so, he managed to advertise "Pacific 231" handsomely. He took a ride in a locomotive. He declared that he loved locomotives as other men loved women and horses. He did an orchestral piece about a game, "Rugby." And then he decided to avoid descriptive titles; he wanted his music listened to for itself.

Honegger matured slowly. As one examines his works in their chronological progression, one discerns that this composer, born in France of Swiss parents and giving almost equal allegiance to his





German and French predecessors, looked increasingly inward. He did not avoid large canvases, but even in those he sought to express his deepest feelings.

This change illuminated "Joan of Arc at the Stake," which he wrote twenty years ago. Compared to "King David," composed in 1921, it is simpler and more searching. Something harsh and realistic remains, as is fitting in a man with Honegger's Gallic blood and associations, but the underlying feeling is pure and lofty. The agony of the Maid of Lorraine is captured in music of shining faith and humility.

Not that "King David" lacked honesty. It has the exhilaration of youth as well as its faults, such as too much splash and grandiloquence. In looking back on this piece thirty years after its completion, Honegger could view it with admirable detachment.

"From the vantage point of thirty years," he wrote, "I can look at this music very objectively. I do not disown it, but it is written with complete spontaneity and without any regard for the fashionable." He admitted that the score "is not as tight as I might have wished," adding disarmingly, "I was young then and very eager." In fact, he got the whole huge score written in a couple of months.

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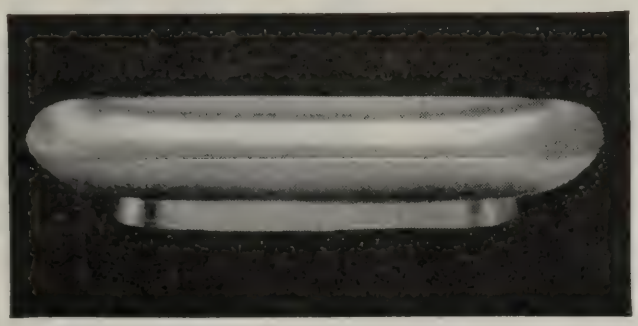
World War II was a terrible time for him, as it was for all men of good will. He was in Switzerland after the war began, but he returned to France in April, 1940, at "the baddest time," as he told an interviewer some years ago. His music became more austere and meaningful. His Symphony No. 2 for strings and solo trumpet was written in the dark hours of 1941, and it sang not only of tragedy but also of defiance.

In 1947, Honegger paid his last visit to this country. He came here to be a guest composition teacher at Tanglewood, but was stricken with a heart attack early in the six-week period. Even before his illness, he seemed despondent.

"I have written four symphonies," he told an interviewer from the *New York Times*. "I have enough. The work of serious composing is for young men. From time to time I write a little piece, perhaps. I will write film music for a little money."

One of the "little pieces" was the Fifth Symphony, which was commissioned by the Koussevitzky Music Foundation and was introduced here by Charles Munch, his good and admiring friend, and the Boston

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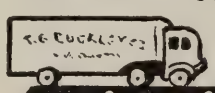
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Symphony in 1951. In a letter to Mr. Munch last month, Honegger observed that with his Fifth, he had closed the cycle of his symphonies. He was too tired and weak to write.

But he was not too indifferent to protest against the neglect of contemporary music. "And still," he remarked last year in the course of a diatribe against radio and the endless repetition of familiar things, "I'm one of the few composers who like music."

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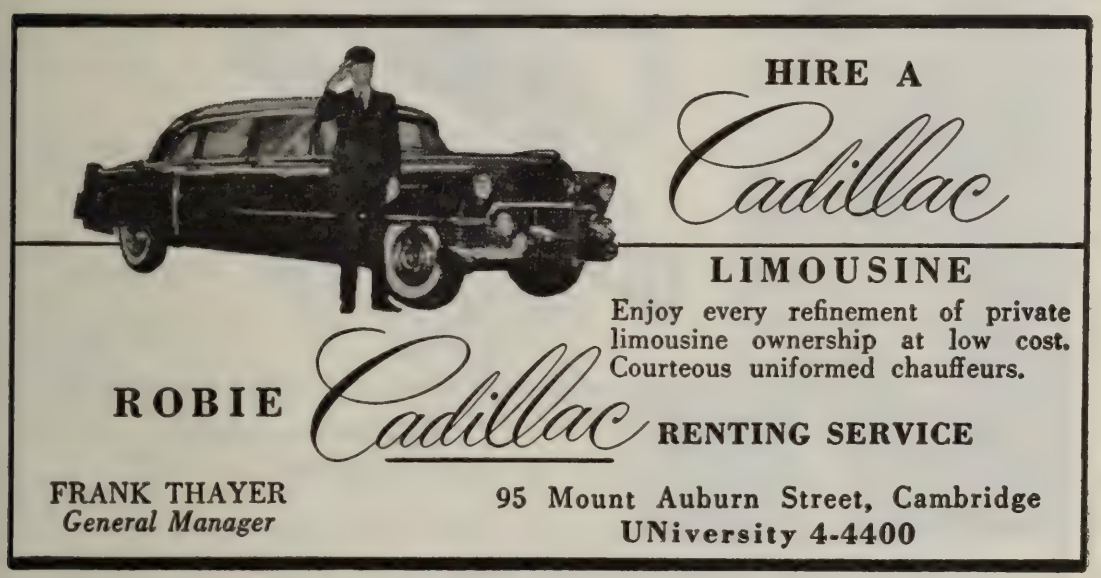
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HONEGGER AND THE BOSTON SYMPHONY ORCHESTRA

THE associations of the late composer, this orchestra and its conductors have extended through many years. Serge Koussevitzky, having introduced *Pacific 2-3-1* to America at his first concert with this orchestra in 1924, invited Honegger to cross the ocean in 1929 and conduct concerts of his own compositions. His First Symphony was composed for the 50th Anniversary of this orchestra. In 1947 Honegger again came to this country to teach composition at the Berkshire Music Center, a task which was interrupted by his illness. Dr. Koussevitzky commissioned his Fifth Symphony and, having retired as conductor of the orchestra when he received the score, gave Charles Munch the privilege of introducing it in America and Europe. It was the opening movement of this symphony which Mr. Munch conducted in memory of the composer on December 2–3, following the news of Honegger's death on November 27.

There follows a list of the performances of Honegger's music by this Orchestra:

		Conducted by
1922	**Horace Victorieux*	Pierre Monteux
1924	**Pacific 2-3-1*	Serge Koussevitzky





1927	Incidental Music to *Fedra* (First concert performance)	Serge Koussevitzky
	**Pacific 2-3-1*	Serge Koussevitzky
1928	*King David*	Serge Koussevitzky
1929	*Chant de Nigamon*	Arthur Honegger
	Prayer from *Judith*	Arthur Honegger
	Songs from *La Petite Sirène*	Arthur Honegger
	Pastorale d'Été	Arthur Honegger
	**Horace Victorieux*	Arthur Honegger
	Rugby	Arthur Honegger
	Concertino for Piano	Arthur Honegger
	Pacific 2-3-1	Arthur Honegger
1930	Concerto for Violoncello	Serge Koussevitzky
1931	*Symphony No. 1 (First performance)	Serge Koussevitzky
1933	*Mouvement Symphonique* No. 3	Serge Koussevitzky
1946	*Symphony No. 2 (String Orchestra)	Charles Munch
1947	Symphony No. 2 (String Orchestra) (Repeated in the same season)	Serge Koussevitzky
	Symphonie liturgique	Charles Munch
1948	Symphony No. 2 (String Orchestra)	Serge Koussevitzky
1949	*Jeanne d'Arc au Bûcher*	Charles Munch
	Symphony No. 4 (*Deliciae Basilienses*)	Serge Koussevitzky
1950	Prelude, Fugue and Postlude	Charles Munch
1951	*Symphony No. 5 (First performance)	Charles Munch



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1952	**Monopartita*	Ernest Ansermet
	Pacific 2-3-1	Ernest Ansermet
	La Danse des Morts	Charles Munch
	Symphony No. 2 (String Orchestra)	Charles Munch
1953	Symphony No. 1	Charles Munch
1954	Symphony No. 1	Charles Munch
1955	Symphony No. 4 (*Deliciae Basilienses*)	Charles Munch
	Symphony No. 5	Charles Munch
	**A Christmas Cantata*	Charles Munch
	Symphony No. 5 (First movement; played in memoriam)	Charles Munch

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By SERGEI VASSILIEVICH RACHMANINOFF

Born in the Government of Novgorod, April 2, 1873; died in Beverly Hills, California, March 28, 1943

Composed in 1934, Rachmaninoff's Rhapsody was first played by the Philadelphia Orchestra, the composer as soloist, at a concert in Baltimore, November 7, of the same year. The only previous performances by the Boston Symphony Orchestra have been on December 24, 25, 1937, when the composer was the soloist, and February 27–28, 1948, when Artur Rubinstein was soloist.

The Rhapsody is scored for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, tambourine, triangle, cymbals, drum, bells, harp and strings.

RACHMANINOFF added this work to his four concertos for piano and orchestra* in the summer of 1934 (July 3–August 24). The place was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the

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* The First, in F-sharp minor, an early work — in fact his Opus 1 — was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The *First* Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth). The *Second* Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch); in

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Villa "Tribschen," where the third act of *Siegfried* and its successor *Götterdämmerung* were composed.

The *Rapsodie* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the *Twenty-four Caprices for Violin Solo, Op.* 1, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject for his *Variations on a Theme of Paganini* for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine

---

Boston, December 17, 1909 (Rachmaninoff), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), April 12, 1935 (Walter Gieseking), October 26, 1945 (Alexander Brailowsky), October 14, 1949 (Byron Janis), November 27, 1953 (Zadel Skolovsky). The *Third* Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff), repeated March 16, 1928 (Vladimir Horowitz), December 20, 1935 (Sergei Rachmaninoff), April 10, 1941 and March 3, 1944 (Vladimir Horowitz), October 31, 1947 (Witold Malcuzynski), November 5, 1948 (Vladimir Horowitz), December 14, 1951 (Monique de la Bruchollerie). The *Fourth* Concerto has not been performed by this orchestra.

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measures gives hints of the theme, which is more plainly indicated in the first variation "Precedente." There follows the theme itself, at first given to the strings and taken up by the piano; II. L'Istesso tempo for the piano accompanied by the winds and strings in turn; III. L'Istesso tempo; IV. Più vivo; V. Tempo precedente; VI. L'Istesso tempo, with a piano figuration pianissimo; VII. Meno mosso, a tempo moderato (in this variation the piano introduces the familiar tones of the Dies Irae with accompaniment based upon the main theme); VIII. Tempo I (a brilliant variation with large piano chords); IX. L'Istesso tempo (in a light rhythmic 6-8); X. Again the Dies Irae is heard in the solo part, rising to a fortissimo climax; XI. Moderato (with cadenza-like chromatics and arpeggios for the piano); XII. Tempo di minuetto; XIII. Allegro; XIV. L'Istesso tempo; XV. Introduced by 27 measures for the piano alone più vivo, scherzando; XVI. Allegretto; XVII. (built upon a piano figuration in 12-8 rhythm); XVIII. Andante cantabile, introducing a melodic episode for the unaccompanied piano; XIX. L'Istesso tempo; XX. Un poco più vivo; XXI. Un poco più vivo; XXII. Un poco più vivo (alla breve) — a long variation

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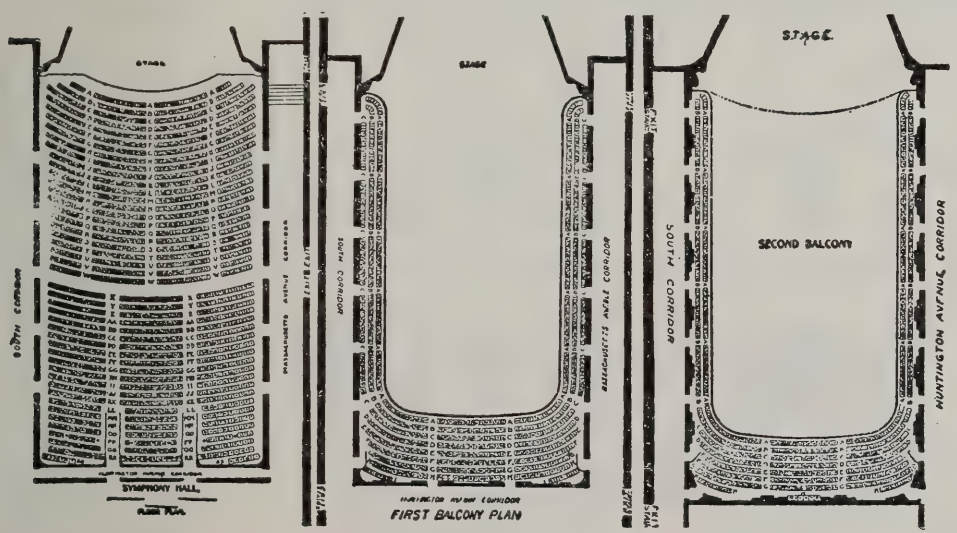
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opening with march-like staccato chords for the piano; XXIII. L'Istesso tempo; this variation of increasing brilliance leads to XXIV, a brilliant culmination in which the Dies Irae is sounded forth fortissimo by the brass and strings.

ALDO CICCOLINI

Born in Naples, Italy, August 15, 1925, Aldo Ciccolini studied at the Naples Conservatory, graduating in 1940, and made his début in 1942 at the Teatro San Carlo. His career was delayed by the war conditions until 1947, when he played in various European cities. In 1949 he took the first prize in the Marguerite Long–Jacques Thibaud contest in Paris. It was in 1950 that he first crossed the Atlantic, appearing with the Boston Symphony Orchestra on December 15–16 of that year.

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DANCES OF GALÁNTA

By ZOLTÁN KODÁLY

Born at Kecskemét, Hungary, December 16, 1882

This work, *Galántai táncok,* was composed in 1933 and first performed by the Budapest Philharmonic Society in 1934, the score having been dedicated to that orchestra on its 80th anniversary.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, small drum, triangle, bells and strings.

THE music, compiled of dance tunes of a particular kind and origin, is in seven sections played continuously, and each usually introduced by a woodwind solo. The third of these sections, an andante maestoso for the full orchestra, recurs twice in the course of the piece.

The following paragraph is printed in the score:

Galánta is a small Hungarian market-town known to the travellers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority"

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which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

Thus it appears that the themes which Kodály has used for his *Dances of Galánta* were those which, in his childhood, first influenced him in the direction of his life's work: to search out, record, and in his own way to utilize the music native to his people. It was as a baby (in 1884) that he was taken to Galánta, a small community in the Comitat of Pozsony on the road between Vienna and Budapest. There was chamber music in the home, where his parents both played. When in 1891 his family moved to the town of Nagyszombat, the study of music was added to his regular schooling. He learned to play the piano and the violin, sang in the cathedral choir and gained access to scores. Later the home performances of quartets were wanting a 'cello and he learned that instrument forthwith. This early experience became the basis of his unusual musical versatility. From the

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age of thirteen he has composed profusely in all forms, particularly in choral music of religious character.

In 1900 he entered the University of Budapest and shortly came under the direction of Hans Koessler at the Budapest Academy of Music. He became increasingly interested in Magyar music and in 1905 made his first planned attempt to trace it to its sources. Traveling through the countryside of Hungary, he collected many folk melodies in notation. In the following year he joined forces with another young man in the same quest: Béla Bartók. The two of them gathered folk tunes and jointly published a small group of them (*Magyar Népdolak,* 1907). Each has continued in this project for the assembling, clarification, and publication of the music indigenous to Hungary. The collaboration of these two aimed toward a far more comprehensive collection, with a description of their methods, and an analysis of their findings. The labors of the two continued, jointly or separately, through the period of Bartók's life, and resulted in the publication of folk material at different times, often in the periodical *Ethnographia.* Eventually (and tardily) the Hungarian Academy of Science took the responsibility of publication. After a series of delays,

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the last of which was the War, a first volume, *A Magyar Nepzene, Tara,* appeared in 1951 — a collection of children's game songs.

Kodály has composed industriously throughout his life. In 1907 he spent some time in Paris studying under Widor and coming definitely under the influence of Debussy and French Impressionism. He made a visit to America in 1946, then conducting his music with the orchestras of New York and Philadelphia.

In an informative contribution to the new *Grove's Dictionary of Music and Musicians,* John S. Weissmann has written in part:

"The most important influence on Kodály's idiom was Magyar folk music. It is often believed that Hungarian music and Kodály's language are interchangeable, that his style could be defined as Oriental subject-matter expressed by Occidental methods. This is, at best, only partly true. It should not be forgotten that Kodály was a composer of considerable individuality and technical accomplishment before the influence of folk music emerged in his works. Recognizing the necessity of a new departure, he found in folk music the source of an individual language that preserves the character of an original national style. Folk music provided an inspiration to his musical invention; and since melody is the most conspicuous element in Kodály's music, it is there that the new impulses were primarily assimilated. The following are some of the particular factors deriving from the characteristic patterns of Magyar folk music which enrich his melodic idiom: the typical cadential formulæ consisting of falling fourths or rising whole tones; the prominence of the interval of the fourth; the frequency of static passages and repeated notes in the shape of melody. Apart from these influences the distinguishing qualities of Kodály's music, viewed in its entirety, are as follows: it is a classic art because the component structural factors are always proportionate to the

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whole, especially in regard to formal balance. In general his music is of a free, rhapsodic character, in which decorative patterns play an important part, particularly in his instrumental idiom. His formal designs are relatively easily comprehensible; refraining from exaggeration and experiments, he retains the traditional precepts of musical architecture even in his most complex works."

The difficulties which Kodály has encountered in his quest have been described by Adjoran Atvos*:

"It was a heroic task, far more taxing than that of other explorers of folk music. For it should be understood that no people on earth are as unmusical as the Magyars. Meeting in a convivial spirit they do not sing; they whoop it up. No one in Hungary has ever heard peasants singing quietly, much less in harmony. Each voice improvises its own variations. Every air is differently interpreted by different people. It requires a rare knack indeed, and courageous labor, to trace one's way through this muddle of melody." . . . Atvos describes the composer as "a man of reserve, generally morose and even brusque. He is calm in appearance, with an almost Christ-like face. He is by no means the ideal professor, for he lacks patience and pedantry, and believes that the student should follow his own inclinations. Though ready to assist, he refuses to guide."

* "Magyar Explorers," *League of Composers' Review*, April, 1925.

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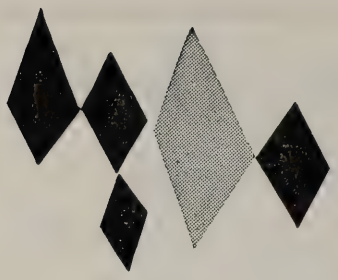
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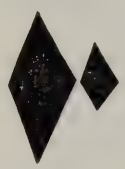
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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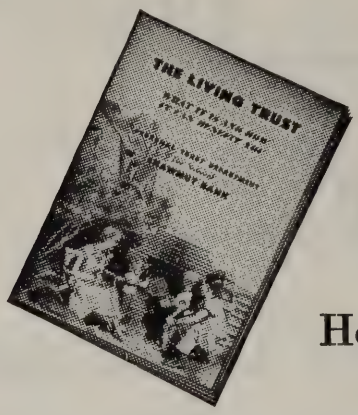
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During the concerts of this week the exhibition of contemporary Italian paintings, assembled by Gaspero del Corso, of the *Galleria dell' Obelisco* in Rome, is having its last showing.

Next week and through the week to follow, the annual exhibition of paintings by the Boston and Cambridge subscribers and the Friends and members of the Boston Symphony Orchestra will be shown in the gallery.

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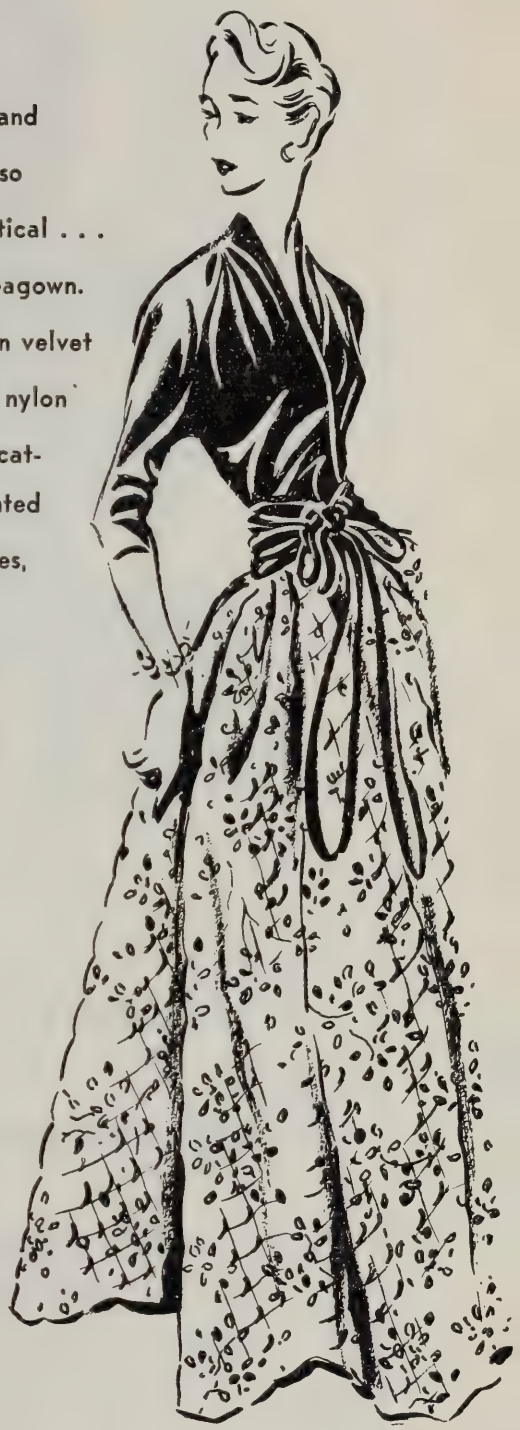
ERNEST ANSERMET

The return of Ernest Ansermet, who is coming from Geneva to conduct this orchestra as guest for two weeks and for the week's tour which follows, will be welcomed by those who heard the orchestra when in the season of 1951–1952 he conducted from December until February during the illness of Mr. Munch. Two notable works will be introduced to these concerts: Berg's *Lyric Suite* (three movements from the String Quartet as arranged for orchestra by the composer) and Stravinsky's *Symphonies for Wind Instruments.* It is also worth noting that Debussy's third Nocturne, *Sirènes,* which is included on next week's programs, has not been performed in the Friday–Saturday series since Henri Rabaud conducted it on March 7, 1919.

Mr. Ansermet has recently been honored by the City of Geneva with the award of the *"Prix de Genève."* The newspaper, *France-Amérique,* (July 31, 1955) reminds us that this award looks back to the foundation of the Society of Arts by Horace-Bénédict 179 years ago. On the presentation of the prize M. Albert Dussoix, the Mayor of Geneva, spoke as follows: "It is with great pride that we add today to the winners of the *'Prix de Genève'* the name of Ernest Ansermet, founder and leader of the *Orchestre de la Suisse romande,* honorable citizen of our Republic. . . . In past years at the desk of the Ballets Russes of Diaghilev in Paris, before the publics of Berlin, Vienna, Budapest, Salzburg, Moscow, Leningrad, Stockholm, Copenhagen, Madrid, Lisbon, London, the United States, and South America, his unequaled interpretation of modern music has come to stand for the incarnation of European culture, for it can be

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"SEAMLESS TAPESTRY OF MUSIC"

The following editorial followed the concert in Birmingham, Alabama (Birmingham News, October 14):

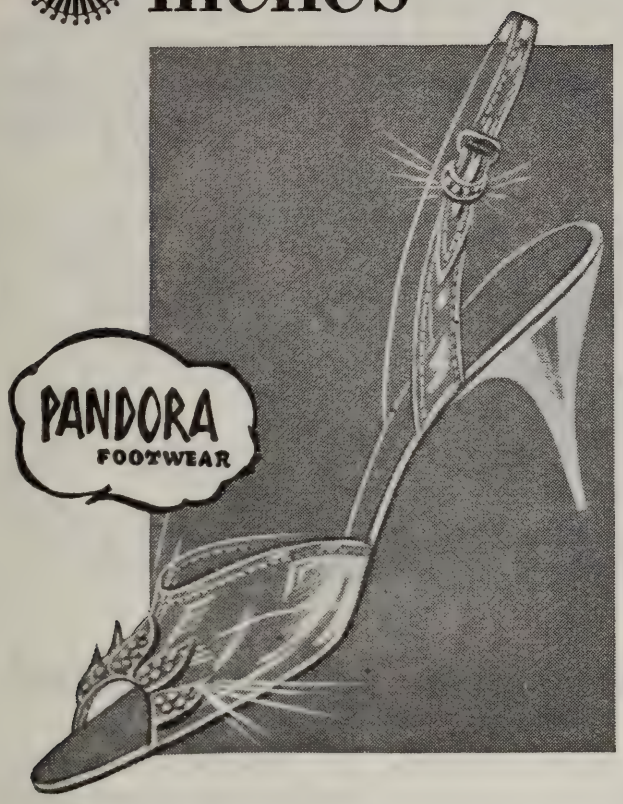
"It was like a seamless tapestry of music, the playing of the Boston Symphony Orchestra in Birmingham Wednesday night. Great orchestras always achieve a marvelous unity. In this blending of sound it was as if the blending itself could scarcely be detected. One great many-voiced instrument was responding to the spirit and understanding of a great conductor, Charles Munch.

"The conductor, Mr. Munch has written, should be 'infused with an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians and the audience.' He exemplified the ideal. His own self-immolation conveyed itself to orchestra and audience and they too were uplifted in 'an inner exaltation.'

"Perhaps one may say that it was an exaltation born of a transporting sense — or vision — of what truly creative unity can mean in music, of what it conceivably *could* mean in the life of men, in the life of the individual, torn by so much of conflict and so often seeming to be reduced to a dealing with clashing, meaningless fragments. Only suppose that the work and the devotion of mankind could be brought into such a unity. Or that the thoughts and feelings of a lone soul could come together in such a harmony.

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FRIDAY AFTERNOON, DECEMBER 23, *at* 2:15 *o'clock*

BACH . . . . . Sinfonia and Chorale from the "Christmas Oratorio"

MOZART . . . . . Symphony in D major, "Haffner," No. 35 (K. 385)

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

SIBELIUS . . . . . Symphony No. 7, in One Movement, *Op.* 105

INTERMISSION

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

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SINFONIA AND CHORALE FROM THE WEIHNACHTS-ORATORIUM (CHRISTMAS ORATORIO)

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

The *Christmas Oratorio* was composed for the Christmas season of 1734 and performed accordingly in Leipzig, the text being furnished by Bach's principal librettist, Christian Friedrich Henrici (Picander). The *Christmas Oratorio* was performed at these concerts on December 22 and 23, 1950 by Mr. Munch. The Sinfonia alone was performed at these concerts on December 26 and 27, 1952.

The orchestra for the Sinfonia and Chorale is as follows: 2 flutes, 2 oboi d' amore, 2 oboi da caccia (English horns) and strings with organ and basso continuo.

THE Sinfonia here performed opens the Second Part of the *Christmas Oratorio,* and the Chorale (No. 23), which is based on the same melody, with its buoyant rhythm, concludes this Part.

Wir singen dir in deinem Heer
Aus aller Kraft: Lob, Preis und Ehr',
Dass du, o lang-gewünschter Gast
Dich nun mehr eingestellet hast.

With all thy hosts, Oh Lord we sing,
And thanks and praise to Thee we bring,
For Thou, O long expected guest
Hast come at length to make us blest.



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The Sinfonia which opens the Second Part suggests the shepherds tending their flocks, and this short instrumental number prepares the congregation for the miracle of the angels. Even Philipp Spitta, the sometimes dry scholar, is moved to eloquence: "This wonderful composition, woven, as it were, of silver rays, and enchanting us by harmony of hues, is full of calm rejoicing and yet unutterably solemn, childlike and overflowing with yearning." Dr. Albert Schweitzer, always ready to find pictorial analogies in Bach, remarks on "the light, floating rhythm that is given out by the strings and flutes in the Sinfonia of the Christmas Oratorio, while the oboes represent the music of the shepherds."





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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923, 1926, 1933, 1939, 1941, 1945, 1949 and November 25, 1949 (Leonard Bernstein).

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations

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have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, a remark in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund

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THAT DR. SERGE KOUSSEVITZKY'S personal admiration for the Harvard and Radcliffe choruses was so intense that he was offended when the chorus accepted an invitation to sing with Leopold Stokowski and the Philadelphia Orchestra, and he wrote to the chorus director, Dr. Davison: "You have betrayed me. You do not love me anymore." Disturbed by the great conductor's displeasure, Dr. Davison consulted with officials at Symphony Hall to arrange a reconciliation between the two conductors at which Koussevitzky greeted Dr. Davison with: "When they want the best, they take *my* chorus!"

DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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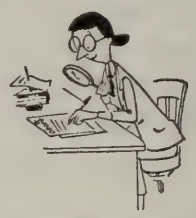
Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be quickly composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, *Die Entführung aus dem Serail,* which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. What he wrote was a second serenade for Haffner. He was, as later appears, to transform it into a symphony, to be known as the "Haffner" Symphony, by dropping two of the six movements. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how difficult it is to arrange a work like this [*Die Entführung*] for harmony,

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so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening allegro ready:

"You will make a wry face when you see only the first *allegro;* but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante,* and the last movement; if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why



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one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony [serenade]. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

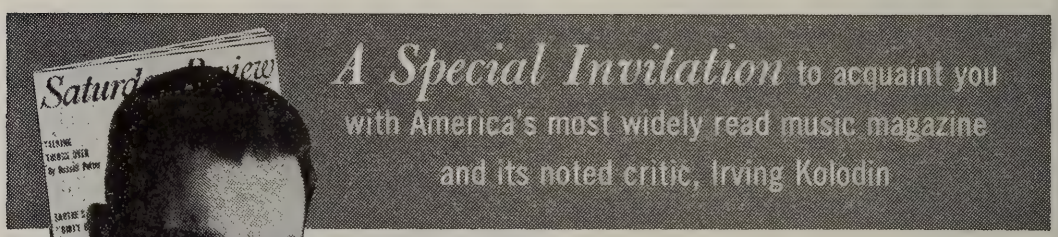
Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale.

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale,* an improvisation by Mozart, and, interspersed, four arias by various singers.

---

* *"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."*



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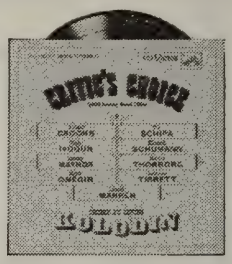
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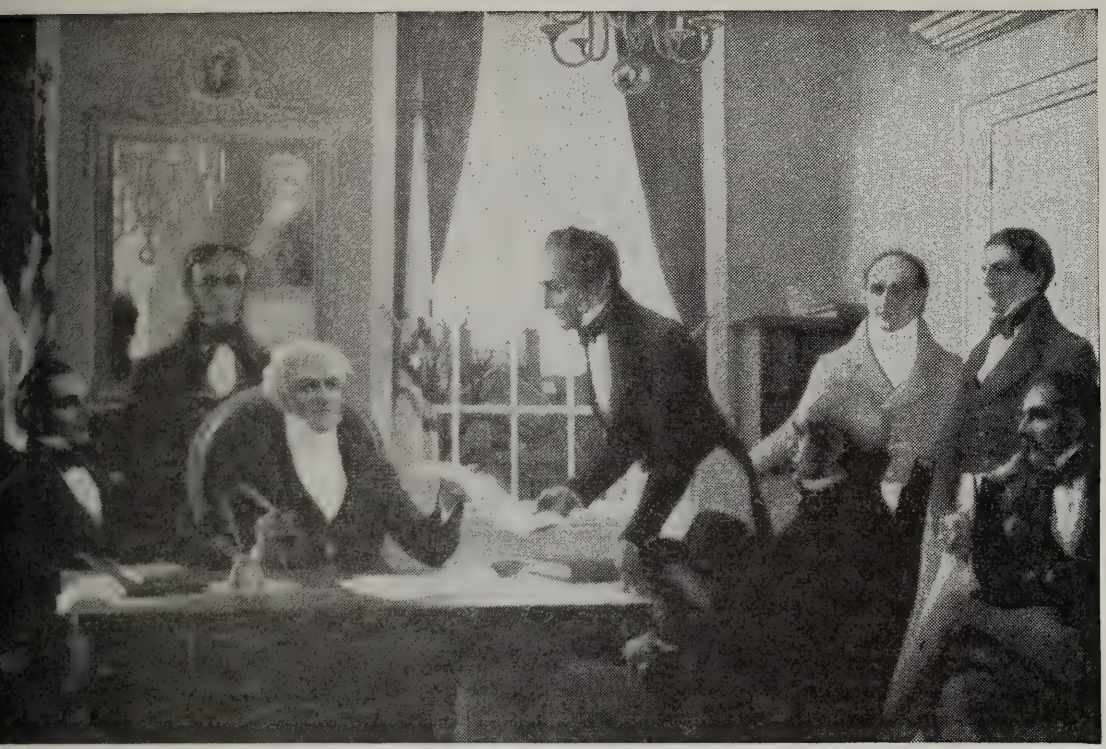
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SYMPHONY NO. 7, *Op.* 105

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, March 19, 1937, January 27, 1939, December 6, 1941, April 18, 1946, and December 17, 1948.

It is scored for 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one

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makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

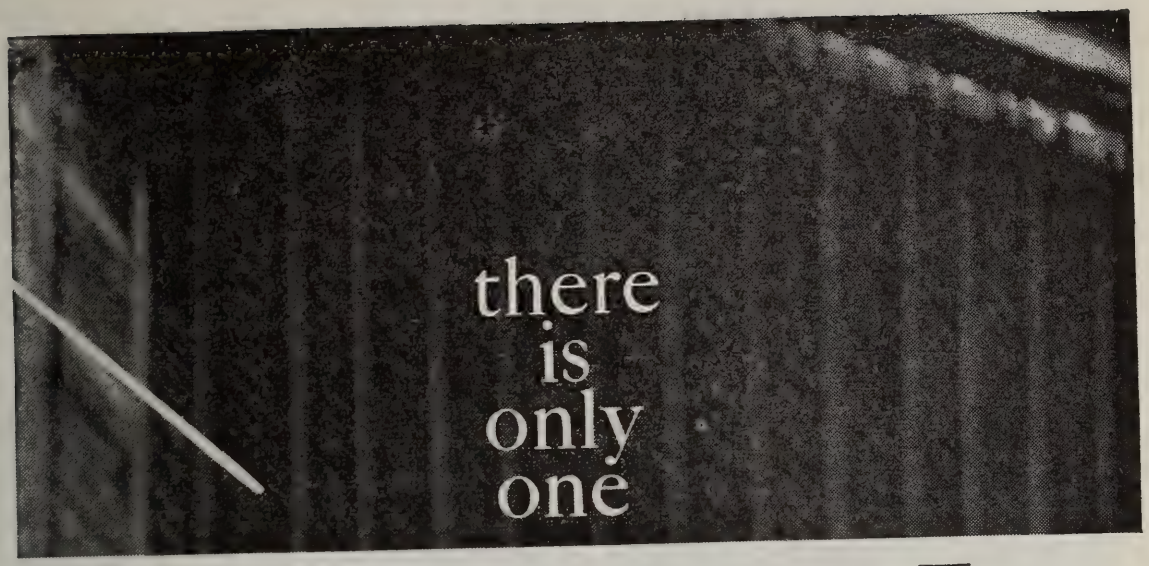
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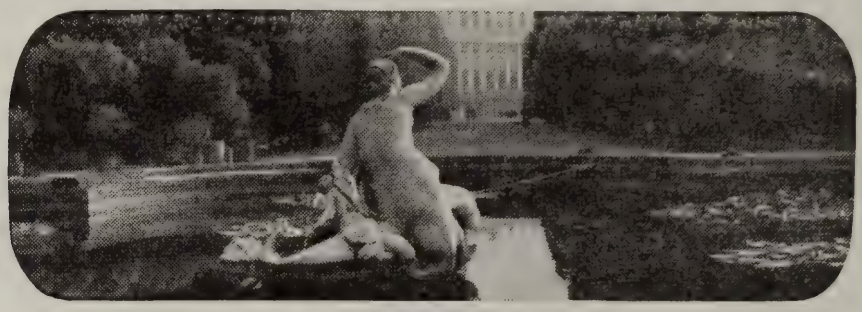
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And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

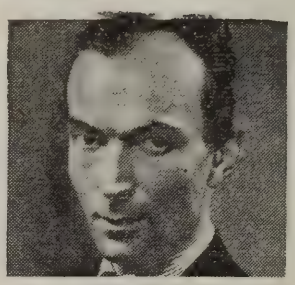
These disclosures about the progress of his creative thoughts should not be taken as open proclamations. Sibelius, while always maintaining a quiet assurance about his achievements, has never been given to vaunting them. It seems more likely that his friend extracted his diary notes from him and pushed his assent into using them. His work in itself reveals the tendency here described toward rejecting conclusions that come too easily, especially observable in his increasing need of revision through the years. The transformation which had taken place between the First Symphony which was composed at the age of thirty-four and the Seventh, composed in his sixtieth year, is a sort of progress in reverse. The last is about half the length of the First. It is more modest in orchestration; it is concentrated and close-knit, sober in comparison to the former emotional exuberance and flamboyant color. The "nationalism" which was once over-ascribed to the



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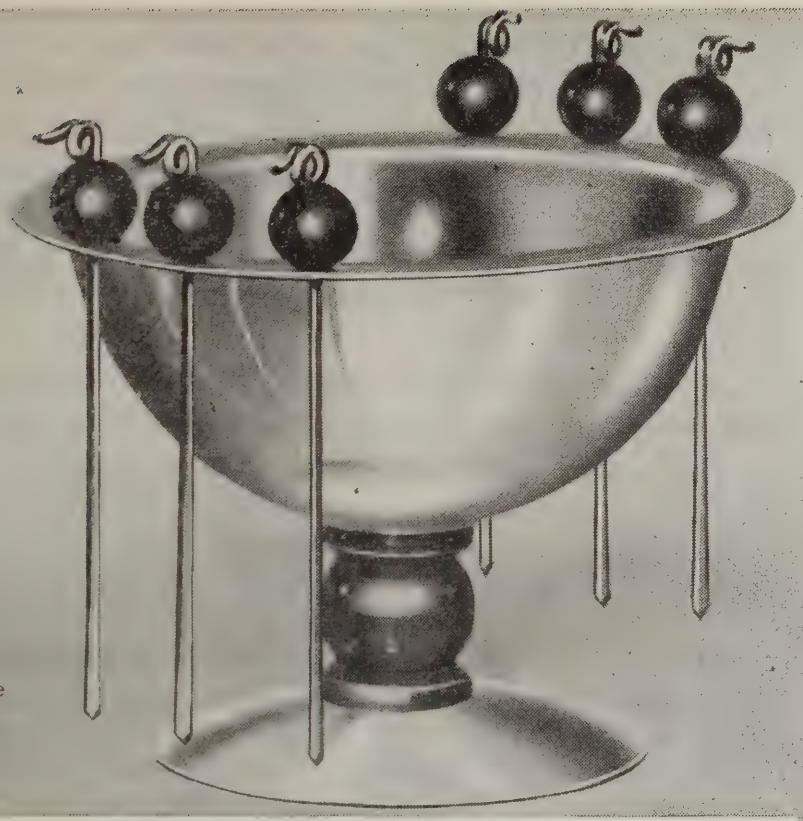


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earlier music of Sibelius has quite given way to a personal idiom. It was often remarked in the 'twenties that Sibelius in his last four symphonies was courting a modest, almost an austere æsthetic, while composers elsewhere were expansive, employing ambitious programs, seeking to overwhelm. At that time they did not even write symphonies. This made Sibelius an individual, a lone artist "of the North." Subsequent "Neo-classic" trends have since proved him to have been a prophetic one.

Cecil Gray, unlike such writers as Ernest Newman or Aaron Copland, who note the resemblance to a symphonic poem, directly accepts the composer's title. He would seem justified in that Sibelius, not impelled by a dramatic or poetic image, has proceeded abstractly, and so found his form, his fine integration, his unmistakably symphonic development. Mr. Gray writes:

"Sibelius' Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host



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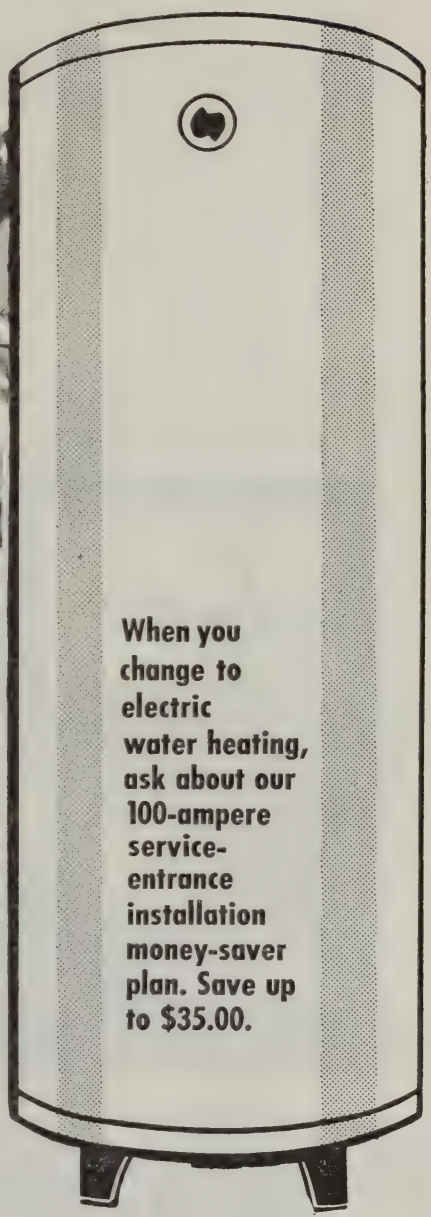
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of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost – the world of classical antiquity."



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SIBELIUS: A CLOSE-UP

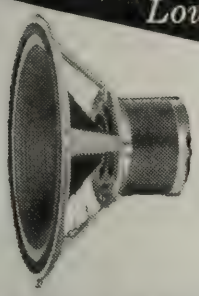
Under the above title, Bengt de Törne has written a short book on Sibelius (Houghton Mifflin Company, 1937) invaluable as a monograph by a pupil, a kindred musician, and a close friend. Extracts from the concluding pages are here ***reprinted.***

I HAVE already quoted Sibelius saying that he considers Mozart and Mendelssohn the two greatest geniuses of the orchestra.* These significant words date from the period after the completion of the Fifth symphony, or rather the first version of it; and they are supported by another contemporary statement of the master's. One day Sibelius told me: "The older I grow, the most classical I become." He

* After he had expressed his great admiration for the subtle orchestral language of the two German masters, Sibelius told me: "To my mind a Mozart allegro is the most perfect model for a symphonic movement. Think of its wonderful unity and homogeneity! It is like an uninterrupted flowing, where nothing stands out and nothing encroaches upon the rest."

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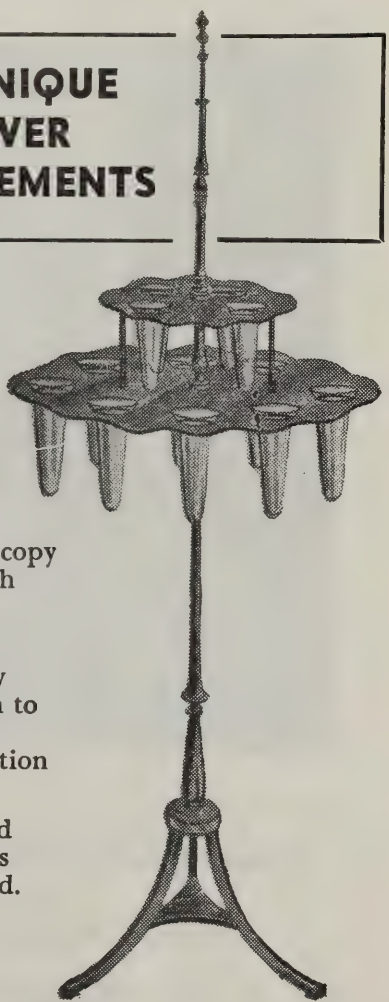
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developed the theme and then concluded: "It is curious, you know: the more I see of life the more I feel convinced that classicism is the way of the future." It must be remembered that this was said at a time when atonal music and extravagant experiments of every description dominated the concert-halls of Europe.

Once again we find that Sibelius has been as good as his word. His Sixth and Seventh symphonies are classical in the strictest sense of the term. They nobly continue the epic line of Haydn and Mozart, and are pre-Beethoven in spirit. In them we find the symphonic idea reduced to essentials. Nothing could be more illustrative of Sibelius' saying, that he considers a Mozart allegro the ideal model for a symphonic movement. These two works indeed realize the "uninterrupted flowing" which commands his admiration in the symphonic movements of that youthful genius. And they have another quality in common with the symphonic masterpieces of Haydn and Mozart, an attitude of aloofness towards the exterior manifestations of life. The days are past and gone when the ardent temperament of



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Sibelius reacted to any impression. Contemplation, the essence of the age of wisdom, now dominates his outlook entirely.

Sibelius, the epic master, begins as an adherent of the type of symphonic writing inaugurated by Beethoven, though with a certain kinship to the romantic school as represented by Tchaikovsky. His Fourth symphony remains an isolated case in his own output, as it is in the history of music. After his Fifth symphony, he joins in spirit the line initiated by Haydn and Mozart. At every phase of his development he proves himself a true symphonist, his epic outlook being dominated by his deep psychological perspective. And although some of his seven monumental scores present certain affinities with types of symphonic writing already existing, all of them remain intensely personal to the signature of the greatest composer now living — Jean Sibelius.

~

Sibelius' art is intensely northern, though he possesses the magic of evoking quite different atmospheres, as for instance in two of his suites, *Pelléas et Mélisande* and *Belshazzar*. Sibelius' art is formed principally on the life, the past and the landscape of his country, the subtle colours, heroic strength and endless melancholy of which he has

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conquered for the patrimony of music. Not only has he invoked the vast forests, innumerable lakes and islands; he also has an intense feeling for the archipelago fringing the Gulf of Finland.

One day I mentioned the impression which always takes hold of me when returning to Finland across the Baltic, the first forebodings of our country being given us by low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty, inhabited by hundreds of white sea-gulls. And I concluded by saying that this landscape many centuries ago was the cradle of the Vikings. "Yes," Sibelius answered eagerly, and his eyes flashed, "and when we see those granite rocks we know why we are able to treat the orchestra as we do!"

These words were spoken by the man who has himself created the Northern style of orchestration.

In Southern art, dark colours only mean accents, whereas to Northern artists they are a matter of sensibility. The shadows on Caravaggio's canvases are completely lacking in life. They simply form cold, dead contrasts to the vivid parts of the compositions, which sparkle with life, colour and light. It was Rembrandt who first infused

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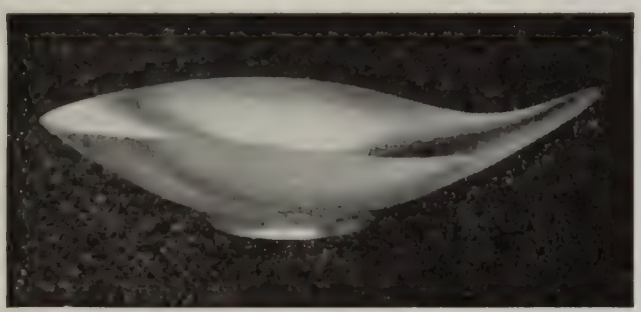
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an intense life into the shadows and sombre parts of his canvases. And compared to the violent Italian *bravo* the solitary Dutch master is a Northerner.

Analogies can be found in the history of music. Debussy's dark colours are poor and surprisingly monotonous compared to the infinite variety and subtlety of his brighter tints. Wagner, however, on many occasions deliberately aims at creating a gloomy Northern atmosphere. The famous narration of Wotan in the *Walküre* represents his greatest effort to this end. Admirable though it is, it is still more instructive. The copious use of unusual bass instruments is rather obvious and the whole conception of the scene is more a brilliant piece of rhetoric than an inspired musical image. Moreover, it is not the North proper, but the setting of prehistoric Central Europe, that Wagner represents with these somewhat self-conscious dark colours.

Russian music is famous for its gloomy tints. Yet these magnificent sombre colours are essentially different from those of the North, being conditioned by the Slav atmosphere of submission, despair and death.

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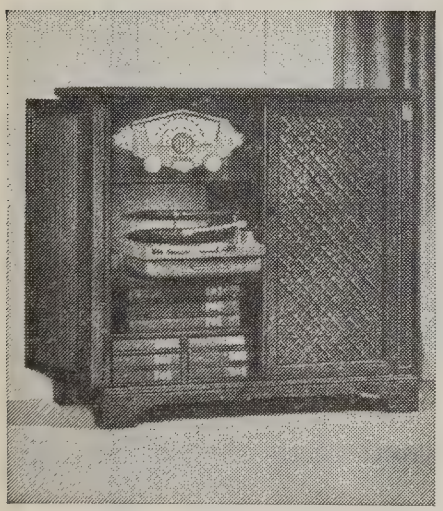
Joseph Antell
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Grieg was the first to give the dreams and thoughts of the Northern races a proper musical expression; but his orchestral workmanship is too poor to be taken seriously into account.

With Sibelius' first scores the Northern orchestral style was suddenly created. In this spontaneous orchestral language there was no deliberate Wagnerian search for dark colours. Nothing could be more intensely vibrant with life and feeling than the shadows of this new, rich palette. The musical chiaroscuro of the North had been created overnight.

At every period of his development Sibelius gives exactly the same infinite care to the dark colours and all their various shades, as to the subtlest and most sonorous timbres of the orchestra. The writing for strings in the last part of his Seventh symphony affords a magnificent illustration.

For some months I continued submitting my scores to Sibelius. Then one afternoon he read through my manuscript as usual, and suddenly declared that day's lesson to be the last. His words came as a shock. Seeing my surprise, he explained: "I cannot teach you

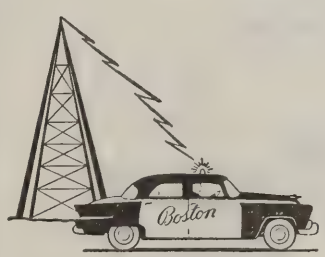


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anything more. You can stand on your own legs now, and if I went on giving you advice, it would only do you harm."

I had had the unique opportunity of being in touch with a man who at every moment gives one the impression of a great genius. But Sibelius has nothing of the rigidity which is peculiar to the characters of Corneille's and Racine's tragedies. He is more akin to Shakespeare's heroes, at the same time human, great and humorous. It is significant that he professes a particular admiration for *The Tempest;* and a survey of his works will show that his evolution has been parallel to that of the great English poet. Like Shakespeare, Sibelius has reached the soft harmonious atmosphere of *The Winter's Tale* after the great tragic period of *Hamlet* and *King Lear.*

There are certain matters concerning which he is very reticent, while in other respects he will tell one all about himself. Once I ventured to ask him whether he had favourites among his own works — "Be sure I have," he answered, "but nobody will ever know





which!" It might be pointed out in this connection that there is no composition of his which he talks of so often as his Fourth symphony.

On the other hand, he will disclose generous and interesting hints about his sources of inspiration. Here is one instance. On a cold day at the end of the autumn he went for a walk. The crimson of the setting sun was reflected in the wide surface of the lake outside his villa, and the calm mirror of water was framed by a border of thin, pale grey ice. A huge bird came flying from the north and alighted on the lake. It was a white swan, resting for a while on its long journey to southern climes. As the sun went down the transparent frame of ice gradually approached the solitary bird from either side. Sibelius watched the scene until nightfall. He then went home to compose one of his andantes.

I would like to finish with an anecdote, which Sibelius told me one day. He had been invited by a rich philanthropist and his wife to stay with them and was told beforehand that his host and hostess profoundly regretted not having any children. One day they asked their guest whether he had any children himself. Sibelius thought that he might hurt their feelings by frankly telling them that he had five daughters, and he therefore replied: "No, I have no children." With

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an increasing feeling of uneasiness he now discovered that his amiable host wished to know all about his people. He tried to answer as diplomatically as possible, but suddenly forgetting the part he had assumed, he happened to mention his eldest daughter. There came a moment of silent surprise, whereupon Sibelius was politely requested by his hostess to tell her something about his only daughter. This he did, and after a while he compared her to her younger sister. The philanthropist and his wife exchanged a glance, not knowing what to make of this. Their celebrated guest then gave them a look of awful concern and humbly confessed that he had still three more daughters.

The story may strike my readers as irrelevant; but I have told it because it paints the man.

I shall be well content if with these recollections and anecdotes I have been able to trace a faint picture of the man whom by exceptional privilege I was fortunate enough to approach and whose work is the meridian of contemporary music.



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A MEETING WITH SIBELIUS

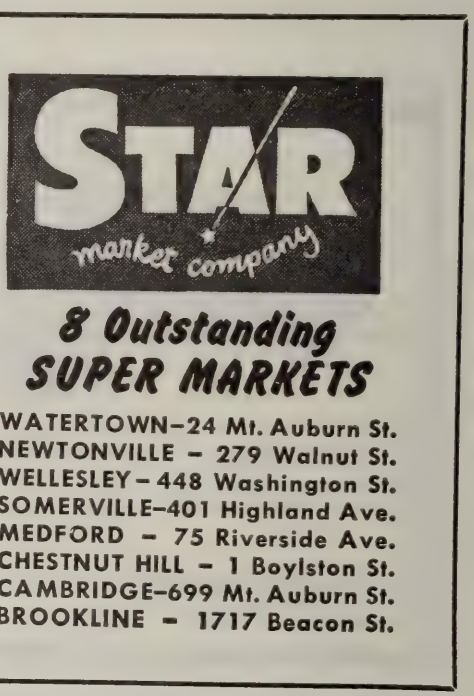
By EUGENE ORMANDY

(From the *New York Herald Tribune,* December 4, 1955)

LAST June I had the honor to present the Philadelphia Orchestra to one of the world's greatest living composers, Jan Sibelius, who celebrates his ninetieth birthday on Thursday. For me this musical "Meeting at the Summit" represented the realization of one of my fondest hopes. Throughout all the many years in which we have played his inspiring music; during the past five years when I have been privileged to conduct at the annual Sibelius Festival in Helsinki, and at each of my meetings with this great man, I had held this one dream uppermost in my mind: to bring the Philadelphia Orchestra, which has been so intimately connected with the presentation of his music in our country, face to face with the great master.

As I watched my colleagues walking up the long path through the





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thick grove of birch trees which surround his secluded villa, their enthusiasm undamped by the fine rain, I recalled my own first visit to Sibelius and my emotions at that time. It was in 1951, after I conducted several concerts of his music in Helsinki at the first International Sibelius Festival, that my meeting had been arranged.

I knew well what my colleagues were feeling as Sibelius walked out on the porch to greet them. To come face to face with this personification of genius and stand in his presence is a rare and telling experience and one which will never be forgotten. As I first stood with Sibelius, whose music I know and love so well, I felt the truth of his wife's remark: "To live with him is to have lived close to something sacred."

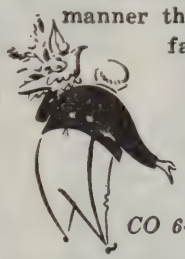
Each successive visit to greet and talk with Sibelius has been an experience similar to the constant re-study of his scores which is necessary for a true understanding of his musical message. His person, on each visit, remains the same, but he grants successively deeper insights and glimpses of important details of his personality. In the same way his scores grow more and more complete in my mind as I re-study the minute details often concealed by the sweep and majesty of the whole.

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Even the keenness of Sibelius' curiosity is revealed in his music. The experimentation in his Fourth Symphony, for example, is indicative of a constantly searching mind, dissatisfied with the present forms and eager to discover new ones. This is equally true of his general world outlook. Conversation with him is seldom restricted to music; he has kept abreast of current events throughout the world despite his voluntary seclusion, and he is astonishingly astute in his analysis of the contemporary scene.

He is further blessed with a remarkable candor toward his own music. He has many recordings of his symphonies and tone-poems, and he listens to them carefully and critically — his criticism covering both the artist's achievements and his own. Furthermore, he freely discusses the interpretations of conductors, but always with gratitude.

This year the entire world of music pays its profound homage to this giant among musicians. He has remained for over sixty years a strong and unyielding figure — one who has no disciples, no students, and is the founder of no schools.



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VIENNA REGAINS A LOST GLORY

By NEVILLE CARDUS

(From *The Manchester Guardian Weekly,* November 10, 1955)

VIENNA, November 6.

ONLY a thoroughbred Englishman could hope to write about yesterday's events in Vienna and not expose himself to a suspicion of sentimentality: I confess that for my part I have once or twice been emotionally fairly bowled over, perhaps in the first place because I declined to submit to official procedure by deciding not to attend the formal opening of the new Opera House this morning.

I anticipated, and rightly, that the speeches invariably made on these occasions would seem longer and more platitudinous than ever in German. So, while the golden key was being handed to the director, Dr. Karl Böhm, by the Minister of Education on the spacious stage in the presence of all the notabilities, I wandered through the adjacent Burggarten, a quiet, intimate park beautifully stained with autumn, a place apart and belonging to the past. A statue of Grillparzer sits alone in a more secluded corner.

As the enchantment of atmosphere got to work on me, and as I emerged from this Vallombrosan arbour to the opening, the noble yet gracious main boulevard, and as I stood opposite the Parliament House with its sumptuous rhetoric of architecture, winged chariots

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and prancing steeds against the skyline, a miracle happened. We have often been told that music lives in Vienna's air, in its stone. Well, I now suddenly heard music floating all around, music from the trees, from the marmoreal signs and symbols surrounding me, music of "The Mastersingers," then of course the strains of Johann Strauss' "The Blue Danube" — lilting, rising, falling like the brown leaves from the trees, invisible music, yet coming from different and encompassing directions.

The explanation was simple enough: the ceremony was being broadcast from within the Opera House and was coming to an end as the Vienna Philharmonic played the assemblage out. The fact remains: I had momentarily heard and seen Vienna as music, intangible and wafted about magically. Possibly the microphone and broadcasting have never before approached as near as this to spiritual revelation. For, to be precise and not to mince language, there were happenings yesterday in Vienna that awakened depths of spirit not often touched in the traffic of the public world.

As the privileged people drove last night to the Opera House in cars specially labelled so as to assist scrutiny by a highly ornamental and polite police, crowds of spectators lined the paths and pavements — crowds of the ordinary Viennese folk, unable for a month

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to afford to go to the opera. (Not until January will the prices of tickets fall to the range of average pockets.) But all Vienna stood for hours watching the happy and favoured few.

It was like a royal occasion in London, almost a coronation. In the crowds stood little girls and boys, already getting the opera into the blood. They were all rewarded, for the whole performance of *Fidelio* was heard by microphone outside the flood-lit beflagged palace: it is a palace, nothing less.

The appearance of the Opera House seen from the outside is much the same as of old. It was when I climbed the long rising flights of steps to the balcony on Friday that I had misgivings: would the interior look clinical, according to the modern custom in these things; would the architecture and ornamentation strike a chill to the heart and appear attuned to the tone-row anatomists?

The first glimpse reassured me — the multitudinous passages, the approaches to the centre, the luxurious cloakrooms, the salons for refreshment as brilliant and as chandeliered as a ballroom, all in cream and gold — all designed to lead enharmonically to the auditorium itself, also in cream with delicate gold embellishments, a sort of revised or, if a word may be coined, contemporised baroque, cunningly concealing functional intents and uses: no pillars or obstacles interfering with vision, a clear, perhaps too revealing, acoustic, an orchestral pit big enough to accommodate or house instrumentalists in long-legged stretches of comfort. The mingling of opulence, taste, and structural necessity is remarkable.

The new Vienna Opera House is in these times truly a resurrection. Why has it been rebuilt in this beautiful, aristocratic way if not as a symbol of man's aspiration and worship of a lofty thing? There would have been ample justification if Vienna had decided to adapt the rebuilding to a modern economy and to the bare bones of the

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contemporary æsthetic and general view of life. Vienna has preferred, in spite of stress and burden, to honour a tradition.

Anybody who feels disappointed with this new temple of fine art is likely to find paradise equally disappointing. The interior is not as high as Covent Garden's; the gallery is not out of touch. I could myself listen to and see opera very happily from this gallery, where on Friday at any rate one or two white ties and tails could be seen. I am told that the stage covers a space larger than that of the auditorium. There are six movable platforms, so that different sets can be got ready more or less simultaneously.

During yesterday's performance of *Fidelio* the distance from the front of the stage to the background, when the prison's courtyard gates were raised showing the surrounding countryside, was apparently so great that the entrance of Pizarro seemed a matter of perspective and persevering pedestrianism. It was perhaps as well that Furtwängler was not conducting: Pizarro might not have reached us at all.

The technical equipment of the new house is extensive and fabu-

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lously devised, reducing opera activities in England by comparison to the primitive. Yet a doubt assails me. In the presence of such mechanical scope and perfection none except human aim of the strongest spiritual power is likely to succeed. We can only hope that Karl Böhm and Vienna's tradition will prove equal to bending to imaginative ends the service of a superb machine which could easily turn into a devouring Moloch.

The performance of *Fidelio* was, as it needed to be, devout and musically very serious. The opera was well chosen for the occasion because its theme is essentially ethical. In Leonora, Beethoven transcended the presentation of a woman's character and love: he created a musical symbol of *"das ewige Weibliche."* Martha Mödl acted eloquently and sang out of her heart: her treatment of Leonora's great aria was heroic in its surmounting of certain technical limitations of her highest register. Irmgard Seefried as Marzellina brought to the prevailing atmosphere of austerity a delightful piquancy of personal and vocal touch, reminding us that the opera has its relationship to the Singspiel.

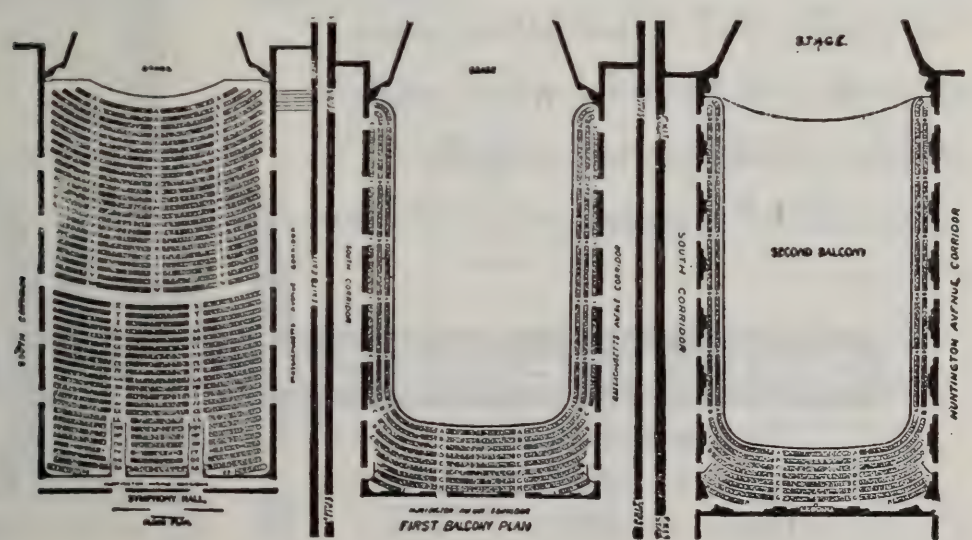
The hero of the evening was the Vienna Philharmonic. The playing

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was superb, effortless, each instrumentalist an artist but seemingly an inseparable part of the whole. But the tone at times became a little larger than the life-size of action on the stage. Maybe the orchestral pit can be lowered; or perhaps my seat in the balcony received excessive vibrations of tone. I will reserve emphatic judgment on the house's acoustics until after later performances.

Meanwhile, it is not easy continually to fix attention on the opera in the Opera House because of the opera that is always going on in Vienna outside, in the streets and manorial coffee-houses. The other evening a taxi-driver taking me to Sacher's restaurant was obliged to diverge from the usual route: some function at the Opera — a dress rehearsal — involved special traffic arrangements. The taxi-driver argued with the police and got his way, a short cut.

He assured me he was the only taxi-driver in Vienna capable of getting me to Sacher's that night for hours. He also explained that right of way was that night reserved for *"die wichtige Leute"* (the really important people). By the way, the waiters in Vienna's coffee-houses and restaurants are polite and solicitous as ever: the lower the bow, the larger the tip.

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By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The violin concerto was composed in 1903 and originally intended for Franz von Vecsey. However, Sibelius subjected his score to revision and it was first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist at the last performance in this series November 23, 1934.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

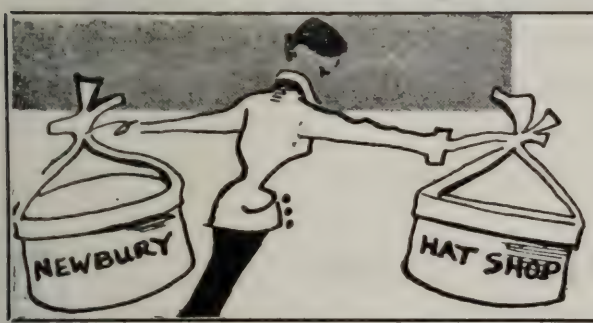
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"THE solo part," writes Eric Blom of this concerto, "though extremely difficult, gives little opportunity for purely technical display; it is closely interwoven with the symphonic tissue, and the work is therefore neglected by the average virtuoso." The violinist to whom "virtuosity" is not paramount should, in the light of this remark, take heart and bring the Concerto of Sibelius more frequently to life at concerts.

The concerto, which followed closely upon the Second Symphony, has been called by Mr. Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation;



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the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by

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the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

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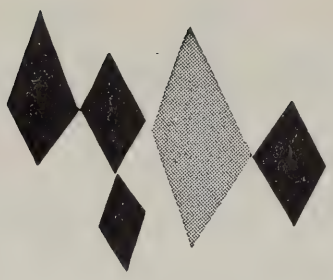
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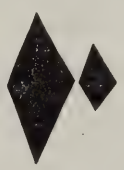
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with historical and descriptive notes by

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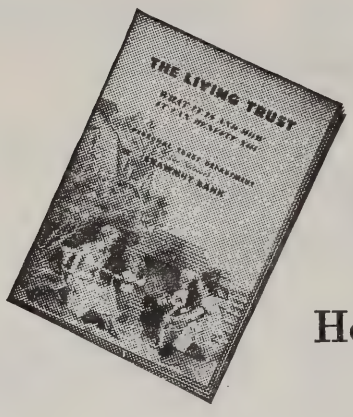
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Long before Debussy fastened upon *"Nocturnes"* as a title for his music, James McNeil Whistler had done the same for his canvases and obviously suggested to Debussy the useful word. Whistler, however, had stressed the noncommittal aspect of his titles, while dismissing the delineative side of his paintings as unimportant.

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Not only has posterity persistently concentrated upon the "identity of the portrait"—it has as consistently disregarded the appellation "Arrangement in Grey and Black."

It will be seen in his further remarks that Whistler was completely at odds with Debussy, theoretically speaking, since Debussy, adapting his title *"Nocturnes,"* was to use it as suggestively as possible. At the same time it is interesting to note that the two artists, despite all their protestations, were working in the same "impressionistic" field with an approach to their art which was very close indeed.

"Why should not I call my works 'symphonies,' 'arrangements,' 'harmonies,' and 'nocturnes'?" wrote Whistler.

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"My picture of a 'Harmony in Grey and Gold' is an illustration of my meaning — a snow scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of grey and gold is the basis of the picture. Now this is precisely what my friends cannot grasp.

"They say, 'Why not call it "Trotty Veck," and sell it for a round harmony of golden guineas?' — naïvely acknowledging that, without baptism, there is no . . . market! . . .

"As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour.

"The great musicians knew this. Beethoven and the rest wrote music — simply music; symphony in this key, concerto or sonata in that.

"On F or G they constructed celestial harmonies — as harmonies — as combinations, evolved from the chords of F or G and their minor correlatives.

"This is pure music as distinguished from airs — commonplace and vulgar in themselves, but interesting from their associations, as, for instance, 'Yankee Doodle,' or '*Partant pour la Syrie.*'"

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SATURDAY EVENING, DECEMBER 31, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Conductor*

MOZART.....Symphony in C major, "Jupiter" (K. 551)

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Finale: Allegro molto

BERG.....Lyric Suite (arranged for String Orchestra)

I. Andante amoroso
II. Allegro misterioso
III. Adagio appassionato

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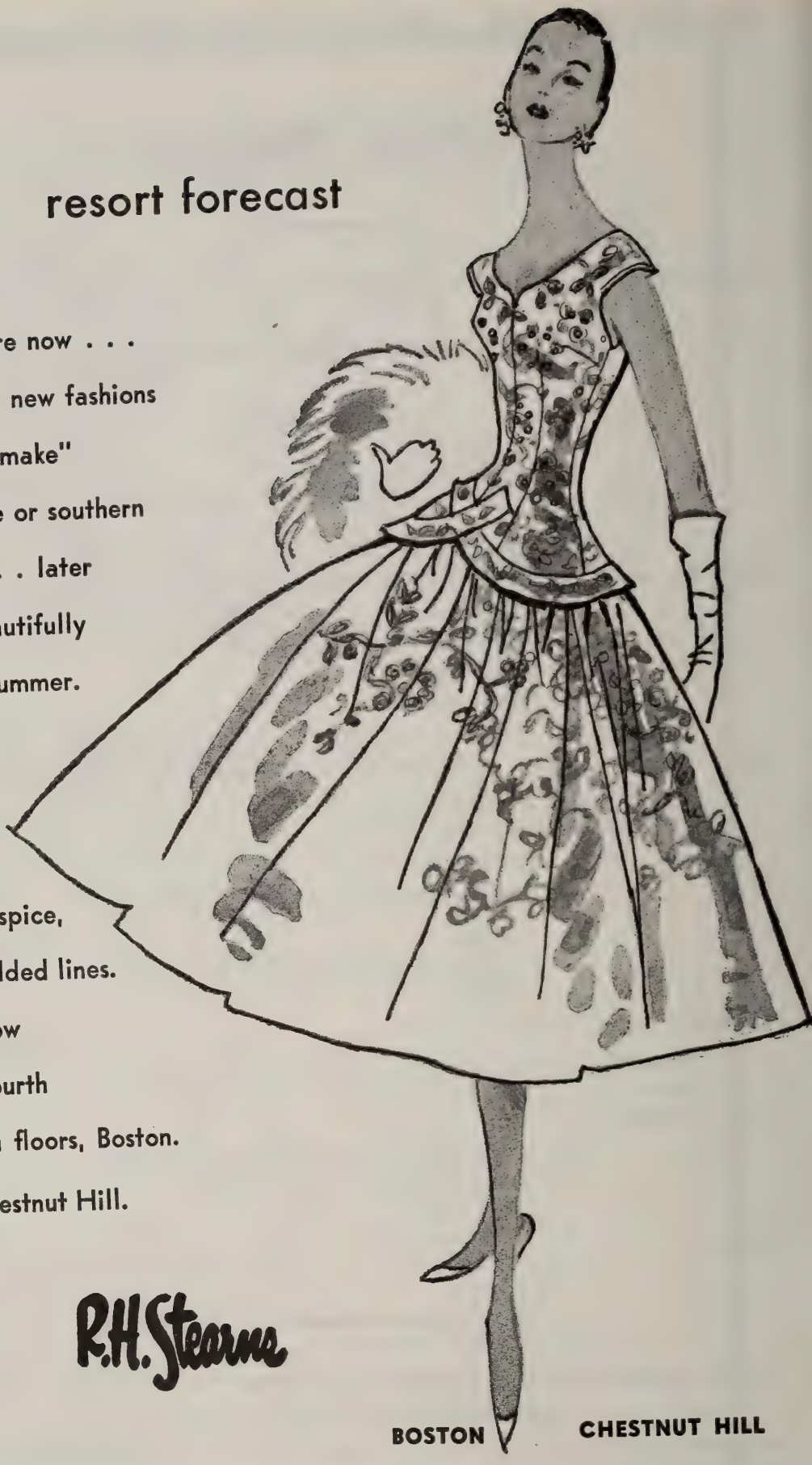
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Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He conducted the symphony orchestra at Buenos Aires in the seasons 1924–27, and in 1936–37 returned to conduct in South America and several cities of the United States. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Mr. Munch.

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SYMPHONY IN C MAJOR, "JUPITER," K. No. 551

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The manuscript score is dated August 10, 1788. The symphony requires: a flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on December 26 and 27, 1952.

A CLASSICAL work bearing a cold number, or even only an identifying key, sometimes acquired a descriptive title at that midpoint of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist and pedagogue, has been suspected of the deed.

Tovey objected to the title: "'Jupiter' takes rank with the titles





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'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats." And Philip Hale once remarked: "There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Pluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety."

~

The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in a serene over-all equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the snare drum triplets of

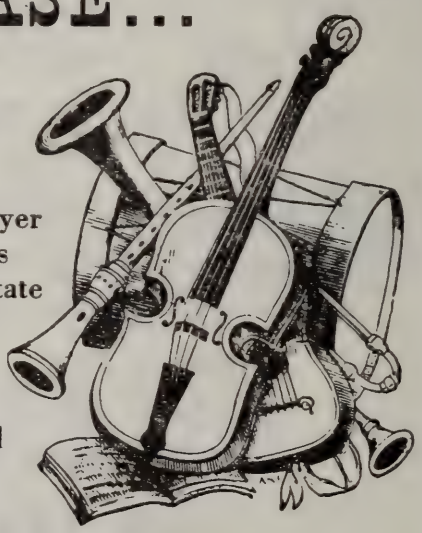
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"Non più andrai" in *Figaro* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. An emphatic cadence in the dominant brings in the second subject proper, which opens gently in the violins, but suddenly (and quite naturally) turns into a lively and tripping tune right out of *opera buffa.** Whereupon, from these ingredients martial, tender, and gay, Mozart proceeds with his development through close upon a hundred bars. He begins it with his *buffa* theme, which he is presently to dissect and put to surprisingly dignified uses. He alternates and combines his various elements into a discourse unified in mood, a mood which Saint-Foix aptly describes as "joyous steadfastness." He is sly and vagrant, but adroit in tonality, resourceful in adding relevant detail. In his restatement (which opens in C minor), he chooses to be fairly literal — in his conclusion, brief.

There is a sense of tragedy in the Andante cantabile. When the first

* This air had been provided by Mozart, intact, in the spring previous, for an opera by Albertarelli.

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DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, now established as characteristic of the symphony, persists in the minuet. It is almost a regular eight-measure alternation, especially prominent in the trio. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in making his skill in the handling of counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. Saint-Foix

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has this to say about the form: "This preponderating use of fugato in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand examplar for Mozart) practised the fugato finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn. Nevertheless here the quality of the themes does not present such an alloy, and their combination does not offer so striking a contrast: the general bearing of the symphony, which, one feels, Mozart has thoroughly understood, does not allow of such license in the choice of material. And that the very diverse and individual themes forming the substance of the present finale should cohere into such admirable unity is not the least astonishing merit of this gigantic musical peroration."



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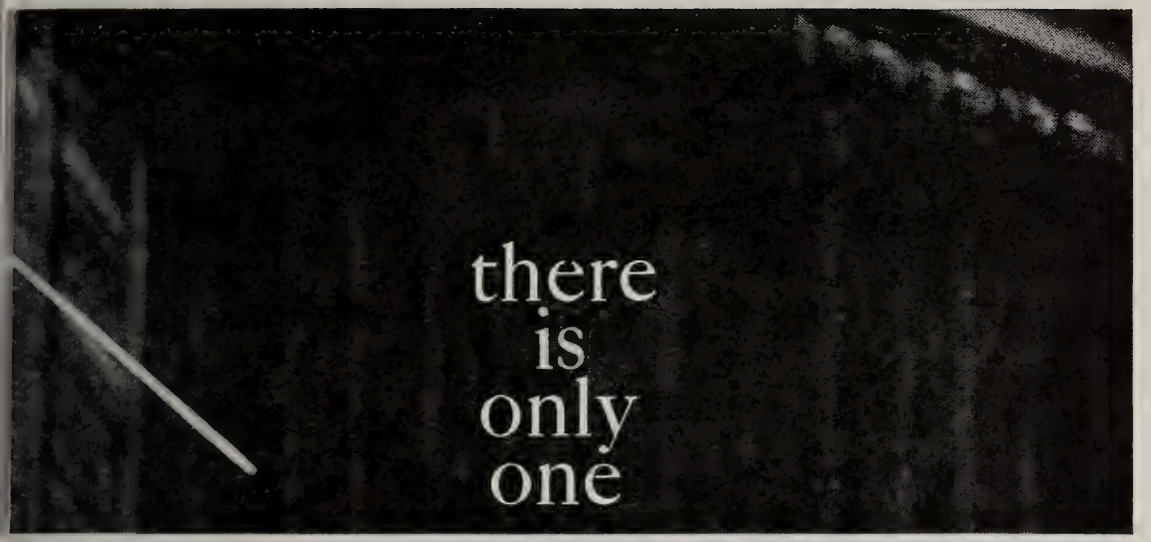
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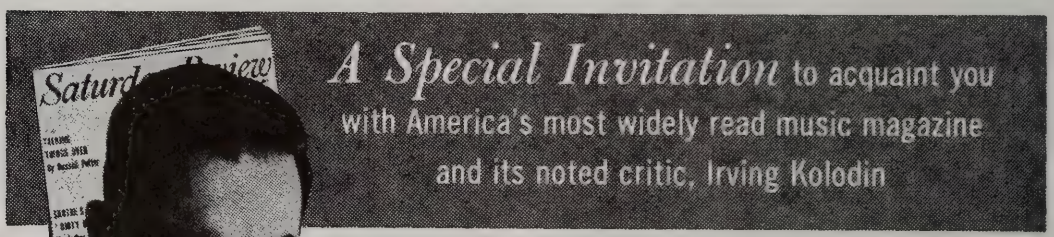
THREE MOVEMENTS FROM THE "LYRIC SUITE," ARRANGED FOR STRING ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

Berg composed his *Lirische Suite* for string quartet in 1925 and 1926; it was published in 1927. The first of many performances was given by the Kolisch Quartet, in Vienna, January 8, 1927. In the following year the composer arranged three of its six movements for string orchestra in five parts, the bass independent of the cello part. This orchestral version was first performed in Berlin, January 21, 1929, under the direction of Jascha Horenstein.

THE *Lyric Suite* in its original form as a string quartet has the following movements: I – Allegretto gioviale; II – Andante amoroso; III – Allegro misterioso; IV – Adagio appassionato; V – Presto delirando; VI – Largo desolato. From these Berg drew the second, third and fourth movements for this version for string orchestra. Interestingly enough, the three omitted movements (the first and last two) are those in which the twelve-tonal method is consistently carried out. The three inside movements which he has kept in his orchestral version have twelve-tonal elements, but these are applied only in part and principally where they act as a binding force through recurrence between one movement and another. This follows a Schoenbergian



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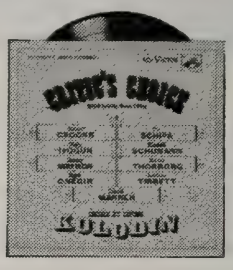
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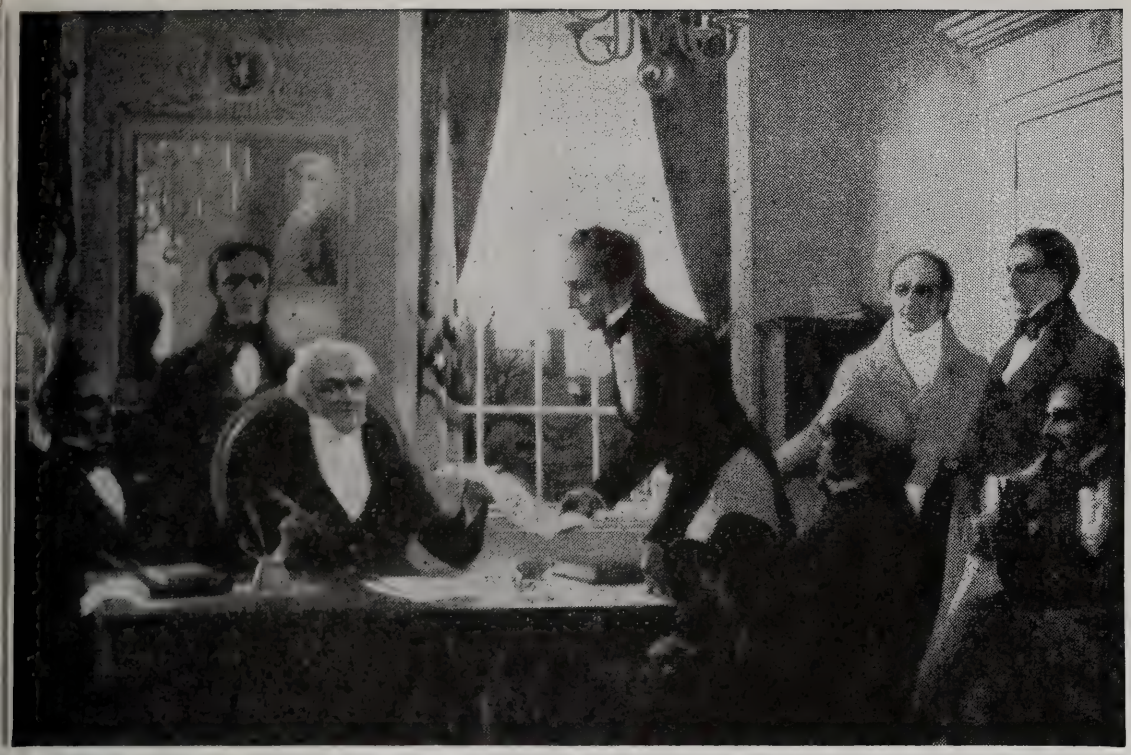
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precedent, as does the economy and concision of the whole. The composer allows nothing to impede him in the pursuit of his dramatic intent. The titles in themselves are a plain indication that this is delineative music. When the Orchestral Suite was performed by the Philharmonic-Symphony Society of New York on October 23, 1931, Lawrence Gilman, as critic of the *Herald Tribune,* was struck by the expressive quality of the music. "This is no pattern-weaving; these utterances are most articulate. That they sound to us through a tonal web that is often extraordinarily beautiful, will not, one fears, help to commend the backslider Berg to certain of his confrères. This is a remarkable score," continued Gilman, "—nothing more original, more delicately yet richly imagined than the 'Allegro misterioso' with its strange, muted fleetness and its ghostly murmurings has been heard here in many moons." The music is intricate as well as lyrical. Speaking of its masterly construction, its advanced style prophetic of *Lulu,* Willi Reich has called it "the mating of virtuosity and despair." *

The three movements Berg has chosen indeed preserve the heart of the discourse, and progress to the most intense point of the original suite as well, the Adagio appassionato. René Leibowitz, the ardent

* *"Ein Virtuosenstuck der Verzweiflung."*

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Parisian twelve-tonalist, has called this movement "a beautiful song – the culminating point of the lyricism of the whole work."

The first movement of the orchestral version is plastic in beat and free in change of tempo. Leibowitz points out that the second of the three themes is a variant of the second theme of the opening movement in the original quartet. "At one point the viola unfolds a figure which proves to be a variant of the basic twelve-tone row of the first movement and which in this new form serves as a basis for the twelve-tonal section of the movement which is to follow." This second movement in the orchestral Suite comes closer to the twelve-tonal method than its fellows. It is a scherzo with a trio *"estatico."*† The strings are muted throughout. The final movement of the orchestral version (which is not twelve-tonal) is considered by Leibowitz "the central development section of the whole Suite, for its extremely contrapuntal style elaborates, from the beginning, in stretto fashion, the basic thematic materials. We know that it is built on the elements of the Trio estatico, but in its turn it will furnish an element of basic importance to the movement which is to follow" (in the original quartet). The adagio at last dies away in a triple pianissimo.

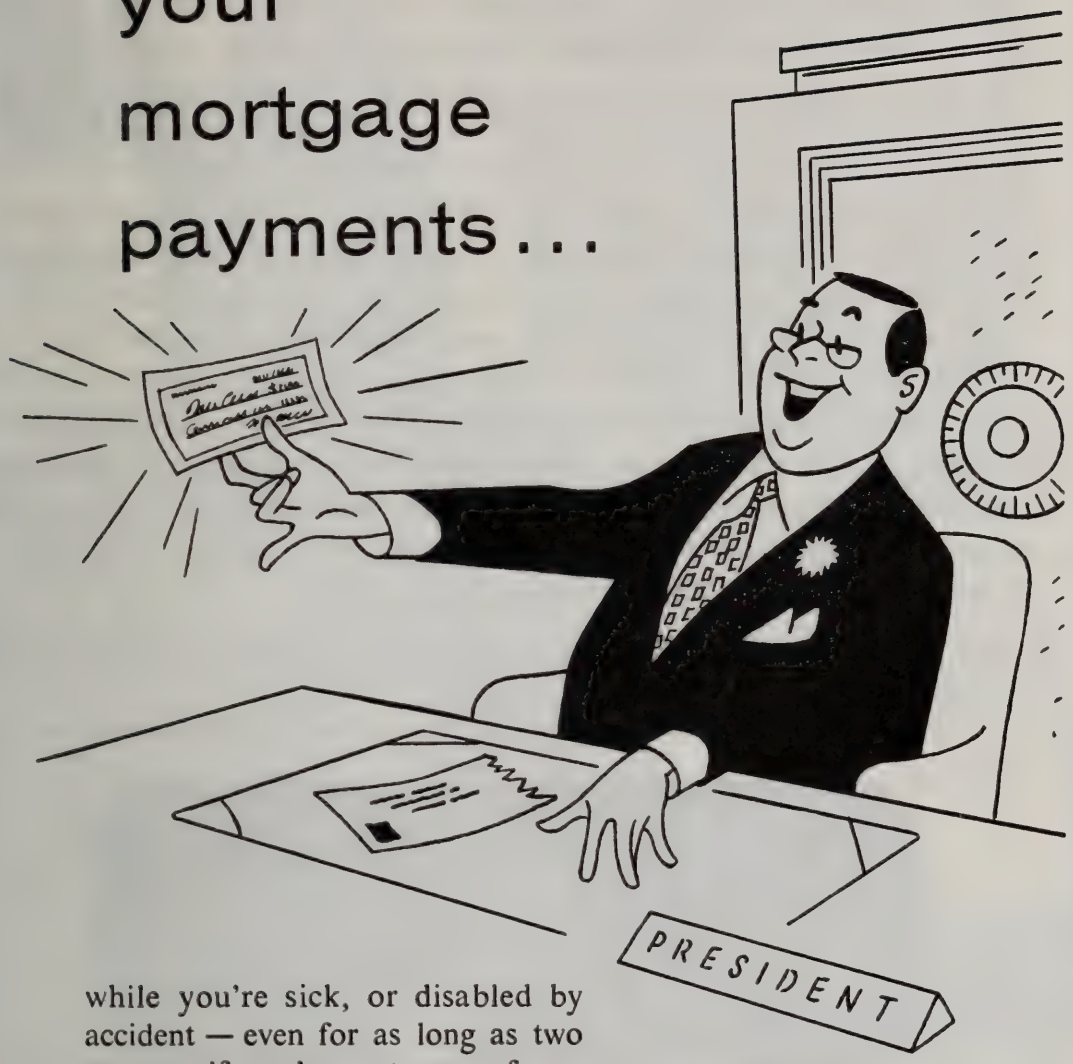
† "In its principal sections," writes Leibowitz, "the exposition and the retrograde recapitulation are twelve-tonal. On the other hand the trio exposes all of the materials which are used, in a different order, for the following movement."



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* *Alban Berg — Herbert Reichner Verlag, Wien, 1937.* Reich's contribution to the new Grove's Dictionary is also recommended.



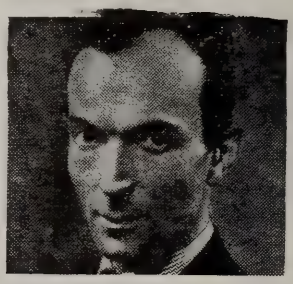
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His tendency was always literary: he was an avid reader with a special fondness for Ibsen and Wilde and his ability to write was outstanding. Reich states that he was "a dreamy and sensitive boy"; he was also apparently an ailing and a neurotic one. He suffered from asthma at the age of fifteen; at eighteen he attempted suicide on account of a love affair. Music always deeply absorbed him. Mahler was his idol at the same time that Mahler was Schoenberg's idol. Yet Berg did not meet Schoenberg until 1904. When the two did meet, at the age of nineteen and thirty respectively, their admiration for Mahler was of course a strong sympathetic bond between them, but it was one of many bonds; for Schoenberg's idealism, his ruthless skill in composition, his adventuring chromaticism gave Berg a new impetus and a new seriousness. There is every evidence that Schoenberg was a thorough and exacting teacher and that Berg met the challenge as an eager and indefatigable pupil. Schoenberg was as yet on no more than the threshold of drastic innovation in the light of his later development. By then he had composed such programistic and tonal scores as *Verklärte Nacht, Pelleas und Melisande,* the Quartet in F-sharp minor with voice. The outbursts of antagonism which greeted concerts of his music at this time very probably inspired the circle



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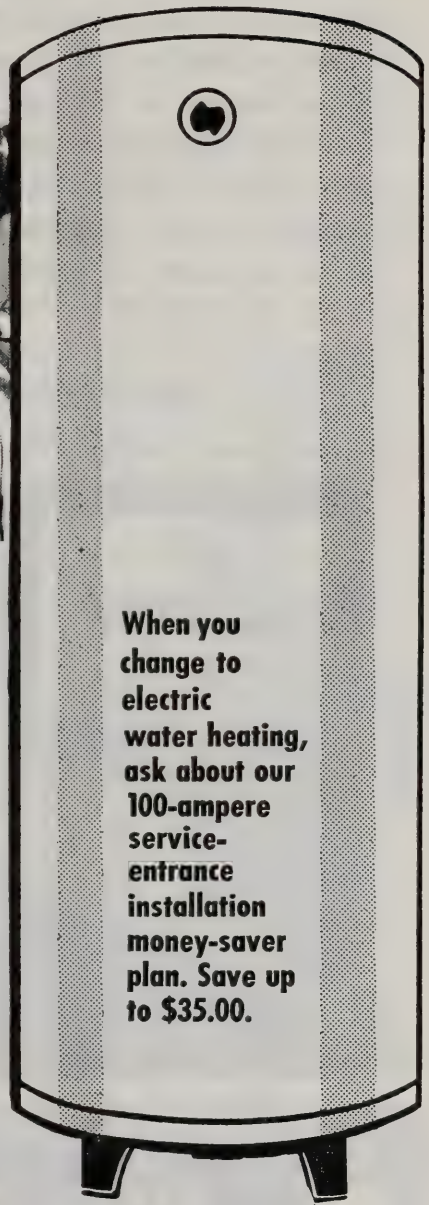
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of young men then forming around Schoenberg with a strengthened determination and zeal. Berg was soon to have his own bitter experience of this kind of hostility. On March 31, 1913, in Vienna, a concert of music by Schoenberg and his circle broke up in a riot when Schoenberg attempted to conduct two of the Altenberg Songs, Berg's Opus 4.

Berg's course of study with Schoenberg lasted six years (1904–1910). In this time he composed four works which he was later willing to acknowledge and with justification: the Pianoforte Sonata, Op. 1, the Four Songs, Op. 2, and the String Quartet of 1910, Op. 3. There were also the *Sieben frühe Lieder* on verses by seven poets, including, characteristically, Nikolaus Lenau, Theodor Storm, and Rainer Maria Rilke, which had no opus number and which he later orchestrated. These works, in the opinion of Reich, showed many "influences" of which the Romanticism of the foregoing century and the musical viewpoint of Schoenberg were most evident. But they also showed technique and constructive skill. The Songs, Op. 2, and the First String Quartet in particular, foretold such personal characteristics of his later music as "a tendency to build up dramatic climaxes and contrasts."

By 1910 the apprenticeship had ended. Berg emerged as an inde-



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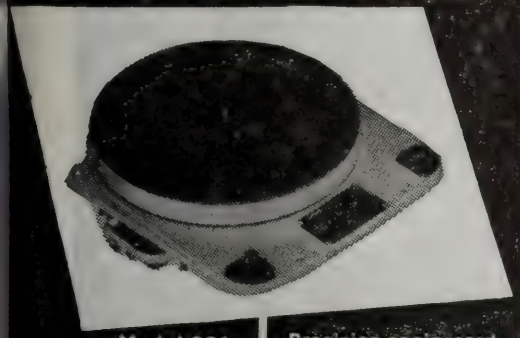
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pendent artist technically equipped and ready to pursue his individual inclinations in accordance with his personal character, as his music shows. These works until 1914, when the war broke out, were not numerous, for Berg was never a prolific composer: they were the Five Orchestral Songs to picture-postcard texts by Peter Altenberg, Op. 4; the Four Pieces for Clarinet and Piano, Op. 5, and the Three Orchestral Pieces, Op. 6. Then and later Berg maintained a close relationship with Schoenberg, with an acquisitive ear for the transformations going on in that phenomenal musical brain. Schoenberg had not yet formulated his tone rows, whither the inescapable orientation of his æsthetic was soon to lead him and which Berg was later to use in his own way. But Berg was already following a very different æsthetic of his own. While Schoenberg was leaving behind, and without regret, his taste for music of strongly descriptive intent, Berg adhered to the particular kind of Romanticism of the early nineteen hundreds, inescapable in Central Europe, which dealt in moods often drenched

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with melancholy and sometimes embracing the macabre. The last of the *Three Orchestral Pieces* was in theme and style a sketch for *Wozzeck,* the poignantly tragic and sharply graphic opera which was to engage him during the war years, years in which military service claimed him as well.

Wozzeck shows twelve-tonal tendencies employed with masterly and theatrically powerful effect while in reality preserving key relationships and the old structural forms — sonata, fugue, rondo, etc. The vividly striking libretto which the composer wrought into unity and coherence from loose sketches of Georg Büchner undoubtedly helped him toward a corresponding dramatic coherence in its musical carrying out. Berg was then virtually unknown except in his own small circle. The score of *Wozzeck,* after being rejected with alarm by the European opera producers, compelled attention through three concert excerpts conducted by Hermann Scherchen in Frankfort, June 11, 1924, and in the following season Erich Kleiber started the opera itself on its triumphant course, conducting it at the Berlin State Opera



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on Christmas Day, 1925. In the next dozen seasons there were 166 performances in 29 cities by the proud count of Berg's adherents.

At this time Berg was composing his Lyric Suite for String Quartet (his first systematically twelve-tonal work) and his *Kammerkonzert* for piano, violin and 13 wind instruments. He dedicated the latter piece to Schoenberg, with a letter indicating that no other than Schoenberg was leading him back into the chamber medium. But the stage, and a text which looked back to the lurid pre-war horizon of gruesome realism, drew him again. The opera *Lulu,** compiled by Berg from two plays of Wedekind, occupied him from 1928, together with the concert aria *Der Wein,* which was a sort of preliminary study for *Lulu.* Both were carried out in a now fully-adopted twelve-tone idiom. A twelve-tone series is a motive of the title character in *Lulu* and from it the other motives are derived. Berg had completed *Lulu* except for the orchestration of part of the Third Act when he died in December, 1935. He died of blood poisoning after a "short but terrible suffering." In his last year he had composed his

* Five symphonic excerpts from *Lulu* were performed by the Boston Symphony Orchestra on March 22, 1935, when Olga Averino took the soprano part. The *Violin Concerto* was performed on March 5, 1937, when Louis Krasner was soloist, and *Der Wien* on February 29, 1952, when Patricia Neway was the soprano soloist and Leonard Bernstein the conductor.

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violin concerto. It too is filled with its own elegiac mood, a personal poignancy, and dedicated "To the Memory of an Angel," who was Manon Gropius, Alma Mahler's eighteen-year-old daughter, who had just died.

Berg's character as a friend, as an artist, and as a writer has been aptly described by Willi Reich in his Grove's Dictionary article:

"Apart from his exceptional artistic gifts, Berg exercised a strong influence as a man. Kindness and a certain nobility, together with a sense of humour, were the chief traits of his character. His wife, Helene Nahowski, whom he married in 1911, was a great support to him, and their marriage was extremely happy. Except for short visits abroad and holidays, Berg spent his whole life in Vienna, where he lived quietly by giving lessons and by the proceeds of his works. His pupils found him not only a magnificent teacher, but also a devoted friend, who took the keenest interest in their personal as well as their artistic welfare. Well disposed towards his musical colleagues, he was always ready to take part in musical enterprises. He enjoyed appreciation, but never became conceited; and his international successes were perhaps the more valuable to him because he obtained no recog-

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nition in his own country, which never bestowed an official honour on him.

"It was not only in his conversation and his letters that Berg's brilliant intellect found expression: a large number of essays of varying length show evidence of his wit and literary talent. The vast majority of his writings were devoted to the defence and explanation of the works of his teacher, Arnold Schoenberg. The essay entitled 'Why is Schoenberg's Music so Difficult to Understand?' (1924) gives a good idea of the analytical acumen which was also a characteristic of his teaching and helped him to discover and point out the most mysterious relationships and connections within individual compositions. His essay attacking Hans Pfitzner, which took the form of a brilliant analysis of Schumann's *Träumerei,* is typical of his methods as a teacher. His concert guide to Schoenberg's *Gurrelieder* contains models of harmonic analysis. The rest of his literary output consists of commentaries on his own works, especially *Wozzeck,* and appreciations of friends. The speech made in memory of his publisher, Emil

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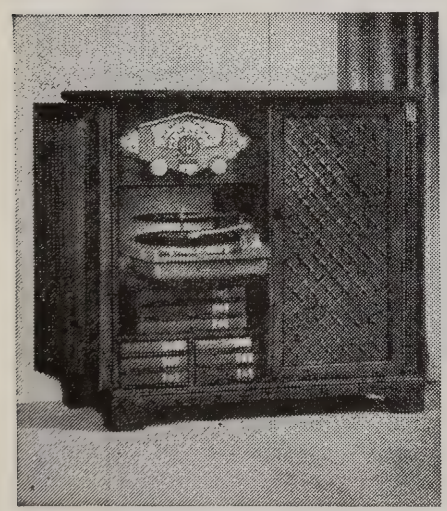
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Hertzka, the director of the Universal Edition (1932), gives a good picture of Berg's personality.

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Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The most recent performances by this orchestra of the two Nocturnes in this series was on March 9, 1951; the third Nocturne was last heard in this series March 7, 1919.

The orchestration includes 3 flutes, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, cymbals, snare drum, and strings. The score is dedicated to Georges Hartmann, music publisher and librettist.

The "Nocturnes" were completed in 1899. Jean Jobert, the original editor of the "Nocturnes," brought out a "definitive" edition in 1930, explaining in a preface to the score "in the course of years following the first performance, Claude Debussy altered the orchestration on his own score. These alterations grew into very important changes which it is our duty to make available to conductors." These changes consist mostly in the orchestration, such as the amplification of the harp





or the vocal parts in *Sirènes*. These revisions were published with the assent of the composer's widow.

"Nuages" and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two Nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three Nocturnes December 12, 1908.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes"

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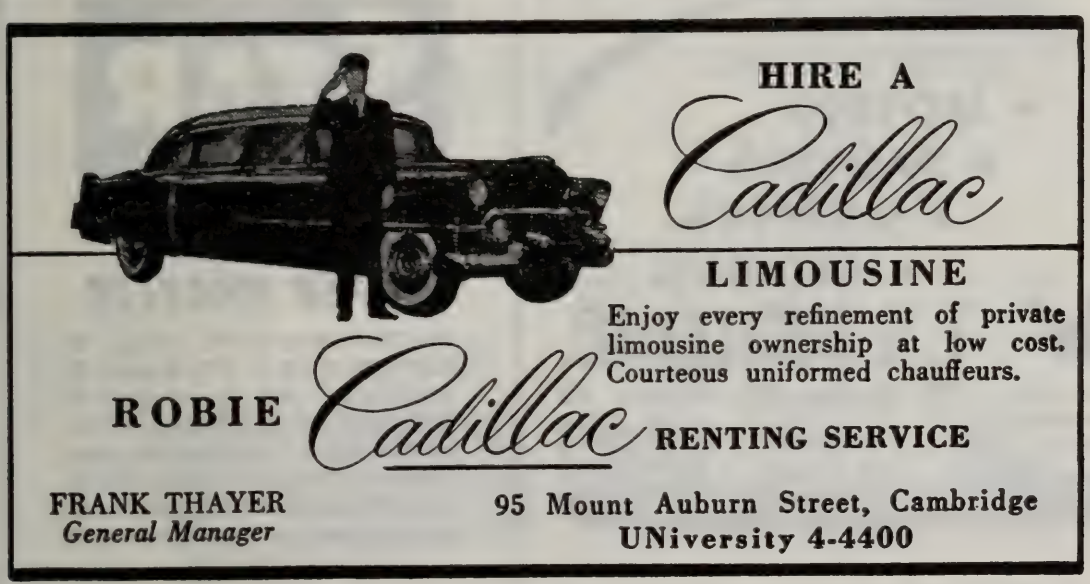
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were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.





designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the myterious song of the Sirens as they laugh and pass on."

These lines have reminded Vallas of "the 'harmonies of blue and silver' of Whistler's 'Nocturnes.' The painter was a favorite with Debussy and their art has often been compared. The comparison is a legitimate one, for in the work of both these artists the lines seem to

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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resolve themselves into an atmosphere luminous or sonorous, colored or harmonic, that seems more essential to the composition than either the subject or the landscape."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

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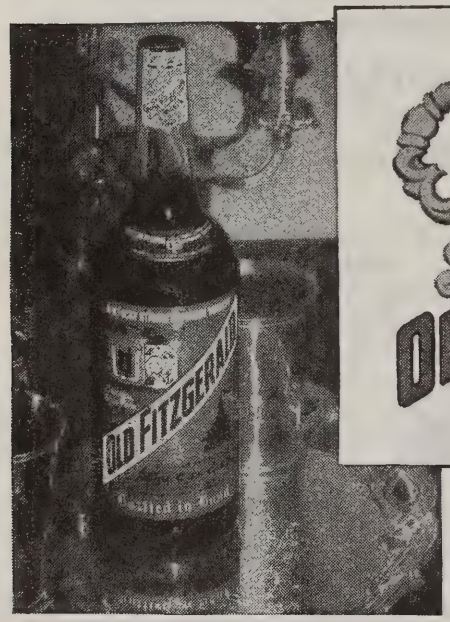
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in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."



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High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

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Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Bolero, composed by commission as a ballet for Ida Rubinstein, was first performed by the dancer with her company at the Opéra in Paris, November 22, 1928, Walther Straram conducting. As an orchestral piece it had its first American performance at the concerts of the Philharmonic Symphony Society of New York, November 14, 1929, Toscanini conducting. The first performance in Boston was at the concerts of the Boston Symphony Orchestra, December 6, 1929. There were further performances January 3, 1930, November 28, 1930, January 29, 1938, and October 31, 1952.

It is scored for 2 flutes and piccolo, 2 oboes, oboe d'amore, English horn, 2 clarinets, E-flat clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones, tuba, 3 saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

ROLAND-MANUEL in his life of Ravel tells of the circumstances which led to *Bolero.* A request for a ballet came to him, according to Roland-Manuel, before Ravel made his first journey to America in 1928*, and he contemplated an orchestration of the piano suite *Ibéria* by Albeniz. It was on his return that he learned of a commission for

* This journey included a visit to Boston in which he conducted the Boston Symphony concerts of January 13 and 14.

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just this task to Arbós† from the heirs of Albeniz. According to this writer the obstruction only gave an excuse to his habitual indolence about an arrangement of this sort. Arbós learned of the difficulty and offered to withdraw in favor of Ravel, but Ravel, finding it then too late to produce a score in time, was not loath to give up the whole matter. He was even less inclined to go through the labor pains of an original work than to bother with the work of another. An obvious solution came to him in the idea which he presently carried out: to concoct a score upon an original theme without any development or ornamentation whatsoever by the simple method of constant repetition with a gradual cumulative intensity by variety in orchestration. In a letter to Nin, Ravel wrote that he had composed an unusual new work: "without any form properly speaking, without development, almost without modulation, on a theme of the Padilla variety."‡

Joaquin Nin, the Spanish composer, has given a far less agreeable account ("La Revue musicale," December, 1938). Mme. Ida Rubinstein, according to this friend of Ravel, approached the composer for a Spanish ballet and asked for an orchestration of certain dances from *Ibéria* by Albeniz. Nin drew his attention to the fact that E. F. Arbós had been commissioned to do just this for the Spanish dancer, La Argentina. Ravel took the news in bad grace and answered, *"Je m'en f. . . ! Qui est-ce donc cet Arbós?"* Nin was compelled to explain to him that there was no way out of this difficulty. A conference with Mme. Rubinstein resulted in a new intention. Ravel retired into his study, and after an unusually brief composing session emerged with *Bolero.*

Ravel disclaimed any attempt to write an authentic Spanish theme, or a real bolero at all – his tempo, carefully contrived for his purposes, was much slower. He would never admit that his *Bolero* was anything more than a *tour de force.* Madeleine Goss in her book on Ravel, aptly quotes the French proverb "The sauce makes the fish" (*La sauce fait passer le poisson*). Ravel would surely have been amused at the com-

† Enrique Fernández Arbós (1863–1939), native of Madrid, had an illustrious career as a violinist. He served as concert master of the Boston Symphony Orchestra in the season 1903–04 and conducted this orchestra as guest, January 18–19, 1929, when his orchestration of three movements from *Iberia* was performed.

‡ Nin reminds us that this was the *"très vulgaire"* author of *Valencia.*

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ment of André Suarèz (Revue Musicale, 1938) : "Bolero is the musical image of the underlying suffering which perhaps afflicted Ravel all his life . . . . a combination of the nightmare which haunted Ravel and of the dark anguish which tormented his soul!" Ravel on the contrary said in a letter to Calvocoressi, published in the London Daily Telegraph: "I am particularly desirous that there should be no misunderstanding about my *Bolero.* It is an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything other or more than what it actually does achieve. Before the first performance I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music' – of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of execution. The themes are impersonal . . . folk tunes of the usual Spanish-Arabian kind, and (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout, without the slightest attempt at virtuosity . . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it."

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According to the testimony of Eva Gauthier, who witnessed the original production of *Bolero* in Paris by Mme. Rubinstein, attempts at visualization of the music in this country are negligible by comparison. The setting and costumes by Alexandre Benois suggested a painting of Goyer and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement. "The dancer," according to Prunières, "executed a stylized interpretation of the *Bolero* amid the growing excitement of a crowd of spectators encouraging her with their applause and their pounding heels. At the moment when the music took a dramatic turn, we saw a brawl. Everything seemed to be swept along by the music, a most beautiful spectacle." Nevertheless, *Bolero,* like the ballet *Daphnis et Chloé,* has had its real success on the concert stage.

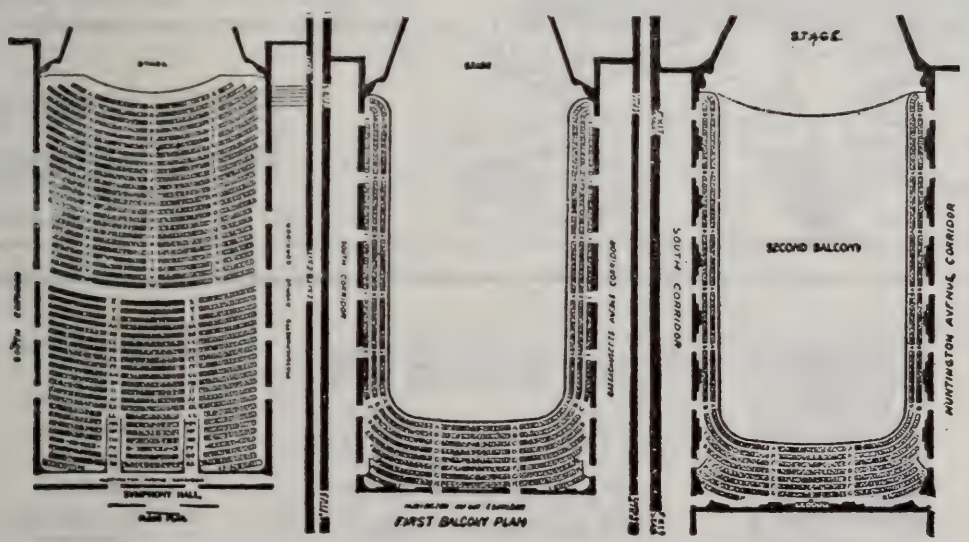
Ravel built his musical structure upon a long theme of rhythmic character suggestive of the Spanish dance by that name, but by no means faithful to it in form or detail. "He fell by accident on the

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extraordinary style and form," writes Mme. Gauthier, "and with the melody already fixed in his mind, giving the title of *Bolero,* but, as he said, it really was a *'danse lascive.'"* The composer, it will be remembered, never cultivated fidelity to the musical titles or subjects which he borrowed. He once remarked to his friend Calvocoressi, answering the charge of "artificiality" often brought against him: "But has the idea never occurred to those people that I could be 'artificial' by nature?" Ravel here chose to repeat his theme again and again without development or even the ornamentation which variations would involve, building a long crescendo from drum taps pianissimo through the various orchestral colors in increasing intensity, to a climax of utmost sonority. The drum, at first barely audible, sets forth the rhythm. The voice of the solo flute (reinforced by the clarinet and bassoon) sings the melody, which is then repeated in turn by the E-flat clarinet, the oboe d'amore, the trumpet, the tenor saxophone, and the soprano saxophone. The melody is then taken up by instruments in groups, the wood wind at first. The trombone adds its voice, and then the violins join the wood wind in a concerted repetition. The remaining strings and brass are gradually added. Near the end the percussion, horns and strings greatly increase the inexorable rhythmic tattoo. At the very end, the orchestra, having maintained an unrelieved C major, modulates with startling suddenness to the key of E.

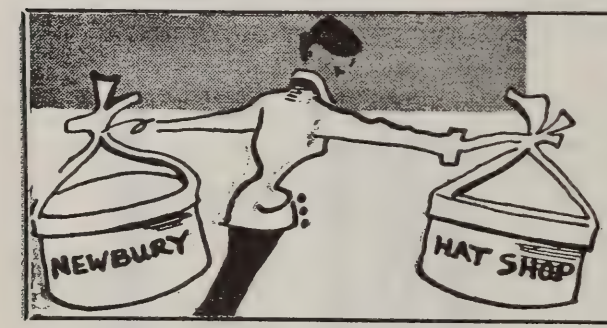
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Quoted from "A Thing or Two About Music" *by Nicolas Slonimsky (Allen, Towne and Heath, 1948.)*

ONE of the greatest scandals of musical Paris early in the century was Ravel's failure after three attempts to obtain the coveted Prix de Rome. Like most prizes, the Prix de Rome was not always awarded to the most talented, but more often to the most acceptable and conformist composers. Nevertheless, in the course of the nearly one hundred fifty years of its existence, the Prix de Rome was awarded to a number of excellent composers, particularly if they wrote operas. The names of Gounod, Bizet, Massenet, Pierné, Charpentier, Rabaud, Laparra, and even Debussy, are found on the list of recipients of the Grand Prix de Rome since its establishment for musicians in 1803.

Ravel, who was in need of material help when a young man, applied for the Prix de Rome three times. On his third attempt, in 1905, he ran into heavy opposition and failed to pass even the

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preliminaries. In the selection of candidates in that year, Lenepveu, a member of the jury and a respectable though untalented conservatory professor, managed to get six of his pupils on the list of candidates. Lenepveu himself was a veteran of the Grand Prix de Rome and knew well how to pull strings in the committee. In 1905, two first prizes were to be awarded because of the ineligibility of the 1904 prize-winner through marriage (celibacy was one of the conditions for the Prix de Rome). When both the first prizes and four second prizes went to pupils of Lenepveu, even the conservative circles in the musical world of Paris stirred uncomfortably. The musical press went into action with considerable violence. Pierre Lalo wrote in *Le Temps:*

"The competition for the Prix de Rome is preceded by a preparatory test which serves to eliminate students insufficiently prepared. The jury for this test is formed by the music section of the Académie des Beaux-Arts, which includes several composers who are not members of the Academy. Teachers of competing students may not be members of the jury unless they are members of the Institut de France as well, in which case they are jury members by virtue of their status. There are three professors of composition. One is Fauré, who has in the meantime become director of the Conservatory and who is one of the most original and finest artists of our time. The second is Widor, admirable organist and learned composer. Neither of the two is a member of the Institut. The third is a poor musician, author of a few worthless compositions; but he is a member of the Institut. It is unnecessary to mention him by name. Each of these three professors presented their best pupils for the preliminary test. The first two, not being members of the jury, could not defend the interests of their students, but the third protected his pupils well, and was amply justified by the outcome. As if by coincidence, his pupils were the only ones to be admitted at the final competition, from which



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it naturally follows that they divided all the prizes, and that their class would get all the honors of the competition and their professor would derive a great luster from it. Inasmuch as the poor musician in question was scheming at the time to obtain the directorship of the Conservatory, he counted on this glory so acquired for his designation as the choice of the administration, a profound calculation which was upset by the events. This story is in itself rather extraordinary; but certain details make it scandalous. Among students who were not passed in the preliminaries there was Ravel, pupil of Fauré, and Mlle. Fleury, pupil of Widor, who not only were admitted to the finals in previous years but who were each awarded a second Grand Prix. But this is not all. Mlle. Fleury's adventure is painful; but Ravel's is even more so. Mlle. Fleury can compete again in the future; but Ravel will not be able to do so for he has reached the age limit this year. Then, whatever are the qualities of Mlle. Fleury, she has not heretofore disclosed exceptional talents, while Ravel, through a singular and deplorable coincidence for the Institut, is one of the two or three young men on whom French music can rightfully put her highest hopes."

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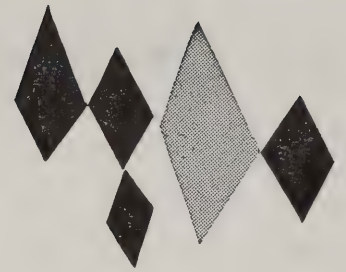
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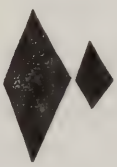
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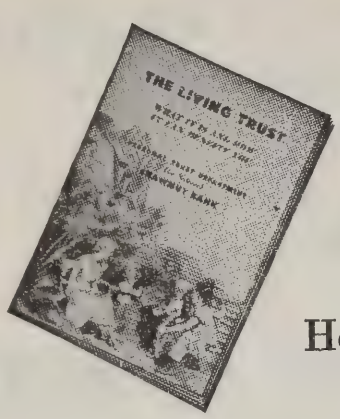
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Ernest Ansermet will give a lecture at the Massachusetts Institute of Technology next Sunday, under the sponsorship of the Department of Humanities. He will read for the first time in public the chapter, "A Crossing Point in the Phenomenology of Music," from his unfinished book, "The Function of Hearing". The reading will be in French and will be given at the Kresge Auditorium Little Theater, in Cambridge, at 4:00 p.m. Sunday, January 8. All who are interested are invited.

• •

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The Seventh Annual Exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the gallery. The following is a list of the artists and their paintings:

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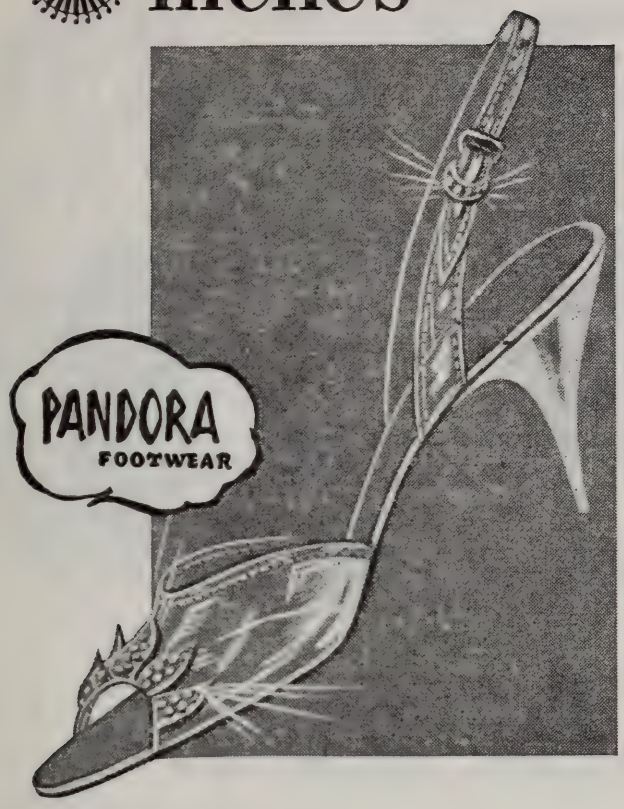
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(*Continued on page 583*)

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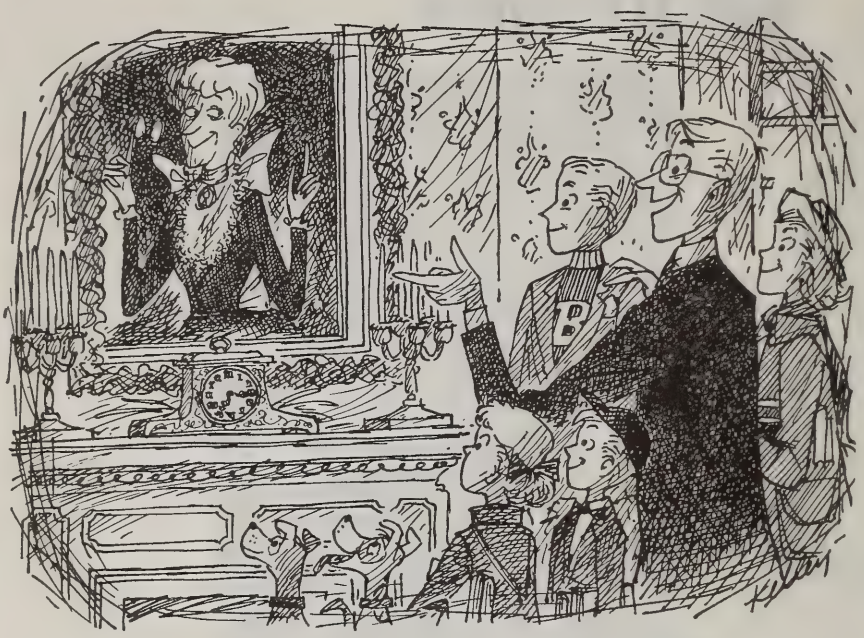
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ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He conducted the symphony orchestra at Buenos Aires in the seasons 1924–27, and in 1936–37 returned to conduct in South America and several cities of the United States. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Mr. Munch.

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MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21–23, 1947. Charles Munch repeated it, January 12, 13, 1951. Guido Cantelli conducted it March 26–27, 1954.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the





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most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from pianissimo to a fortissimo climax and subsides to a pianissimo close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is Allegro 2-4. A theme played by the second string group pizzicato is immediately answered by another theme from the alternate group bowed and forte. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a fugato on the second theme. The movement ends vivo and vivace.

The third movement, Adagio 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with

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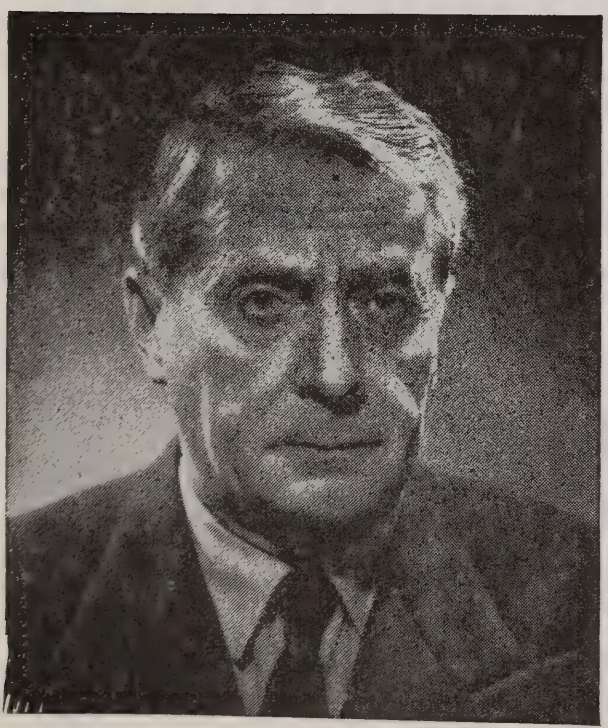
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glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The Adagio section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating Allegro molto based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, Modus laetus (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, Molto moderato, in which material of a more lyric nature is expressively treated, before the concluding return of the

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WILHELM GERICKE	1884-1889	KARL MUCK	1912-1918
ARTUR NIKISCH	1889-1893	HENRI RABUAD	1918-1919
EMIL PAUR	1893-1898	PIERRE MONTEUX	1919-1924
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original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

~

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, have remained in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's *"Sacre"* by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the Sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in

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Bartók as a figure in the musical world was due less to the composer, whose development was notably consistent, than to a change in the general receptivity of the listening public. The receptivity increased to a general awareness and respect only after his death, in comparative poverty. For such is the way of the world.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues universally admit his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.



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SYMPHONIES OF WIND INSTRUMENTS

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

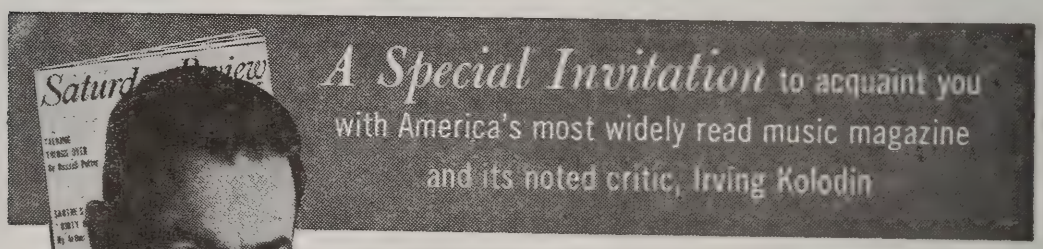
The *Symphonies d'instruments à vent* was composed in 1920, first performed at Queens Hall, London, June 10, 1921, and published by the *Edition Russe de Musique* in 1926. The composer revised his score in 1947.

It is written for 22 wind instruments as follows: 3 flutes, 2 oboes and English horn, 3 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba.

The score is dedicated to the memory of Claude-Achille Debussy.

STRAVINSKY composed this work in the summer of 1920 at Carantec in Brittany and completed it at Garches. His *L'Histoire du soldat,* composed two years before, had already established his sudden predilection for music of economical means. The *Symphonies of Wind Instruments* made a sort of complement in the opposite tone color of his *Concertino for String Quartet* composed shortly afterward and could be said to have been logically followed by his *Octet for Wind Instruments* of 1923–24.

As in the *Octet* the composer seems to have been eager to exploit the color possibilities by juxtaposition of the various wind instruments treated in groups rather than singly, never resorting to contrast by dynamics. In performance he desired an even and natural mezzo forte



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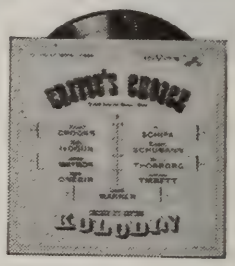
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and a giusto beat to clarify the alternation and precision of his rhythmic division. The composer uses the word "symphonies" in his title plainly in the loose sense of the joint treatment of sounds, and obviously with no reference to the accepted meaning of the word. Eric Walter White in *Stravinsky, a Critical Survey,* makes an interesting analysis of the work, showing its close-knit and balanced construction, indicating six themes, beginning with what he calls a "Bell motif" and ending with a "Chorale." These themes are presented in alternation with episodes, the Chorale being revealed in its definitive form only at the very end.

"The effect of this method of construction is quite extraordinary. Not only are the metres of the various episodes geared together in simple mathematical ratio; but, once a subject is exposed, however briefly, it seems to continue implicitly, though silently, until it is re-exposed at some later moment in the course of the work. These *Symphonies* are like a carpet woven out of a number of differently colored threads. Quite apart from the surface sound in performance, they seem to have a hidden sound life of their own — one of extreme richness and complexity. The final impression is one of sombre brazen mathematical splendour, in which the various episodes are framed by

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a strange clangour as of bells. The chorale that forms the coda is particularly moving. It consists of a slow solemn succession of diatonic chords moving in two synchronised streams. The even tenor of this procession is interrupted by occasional pauses. The movement comes finally to rest on a chord of the ninth, which contains in it the chord of the dominant as well as the tonic, a compression that takes on a special significance in Stravinsky's later works."

The thematic use of the "Chorale" is explained by Stravinsky in his *Chroniques de ma vie,* wherein he also explains his dedication of the piece to Debussy.

"*La Revue Musicale* planned to devote one of its issues to the memory of Debussy and to include music written especially for the occasion by contemporaries and admirers of the great composer. I was one of those who was asked to contribute, but the composition of a page of music awoke in me the need of developing my musical thought which had been born under the impulsion of the solemn circumstances which had prompted it. I began with the end. I wrote a choral phrase which later was to terminate my *Symphonies d'instruments à vent* dedicated to Claude-Achille Debussy and I gave to the *Revue Musicale* this first fragment in a reduction for piano.

"It was in Switzerland that I had learned of the death of Debussy. When I had seen him for the last time he was already very weak and I became aware that he was destined to leave us soon. But this expecta-



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tion was not enough to soften the blow, quite unexpected, of the announcement of his death. I mourned not only the loss of a man to whom I was sincerely attached and who showed towards me a great friendship as well as an unalterable good will towards my work and myself, I regretted no less the loss of an artist who even while suffering from his fatal illness had been able to preserve the fullness of his creative power with no diminution of his musical genius.

"In composing my *Symphonies* I naturally thought of the man to whom I wished to dedicate them. I asked myself what impression my music would have made upon him and what reactions it would have brought from him, and it seemed to me that my musical language would perhaps have disconcerted him as was the case, so I recall, with my (*Le*) *Roi des Étoiles,* likewise dedicated to him, when we played it together in a four-hand arrangement. This last piece indeed had been composed in the epoch of the *Sacre,* that is to say, about seven years before the *Symphonies.* Certainly I had evolved considerably since that time and in a direction which was not in accord with the Debussyan trends. But this supposition of mine did not in the least discourage me. In my thoughts, the homage which I was paying to the memory of a great musician whom I admired need not necessarily have been inspired by his own musical ideas; I felt it right, on the other hand, to express myself in a language which was essentially my own.

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precede us recede for the time being while other epochs much more remote become familiar to us. That is why I consider that it would not be just on my part to deliver at this time [1935] a judgment on Debussy. It is clear that his æsthetic and that of his time could not stimulate just now my own course of musical thinking, while in no degree belittling my recognition of his striking personality which sets him far above his numerous satellites."

A letter from Claude Debussy to Robert Godet of January 4, 1916, would indicate a certain aloofness in this composer's attitude toward the younger man. His remarks should be discounted on account of his tendency to oversharpen his wit for the sake of effect. "I have just seen Stravinsky. He says 'my *Oiseau de feu,* my *Sacre*' just as a child would say, 'my top, my hoop,' and that is just what he is: a spoiled child who sometimes sticks his fingers in the nose of music. He is also a young savage who wears tumultuous cravats, kisses the hand of a lady while stepping on her feet. When he is an old man he will be insupportable. That is to say, he will support no music whatever; but at this moment he is something unheard of!

"He professes friendship for me because I have helped him mount a ladder from the top of which he hurls grenades, some failing to go off.



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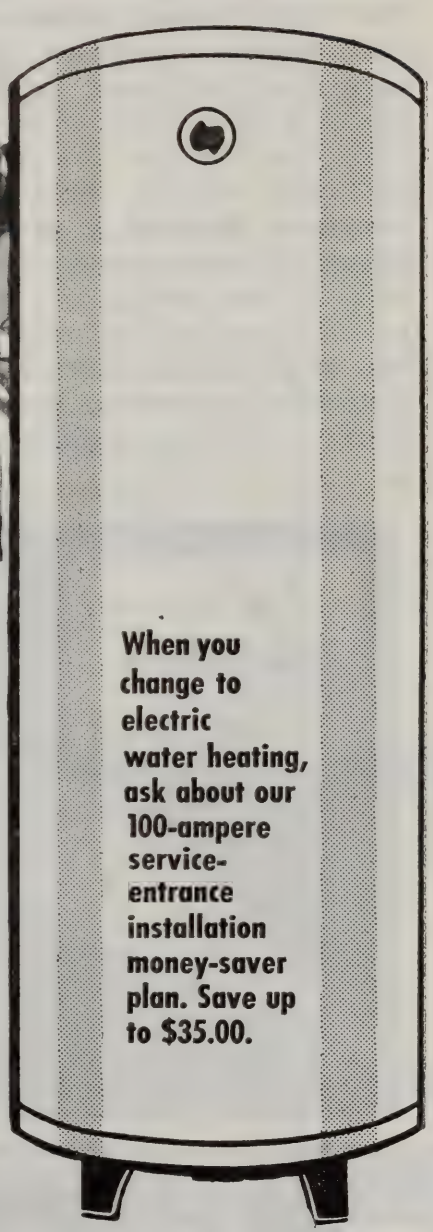
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"But once more, he is unheard of."

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Stravinsky has described his disappointment at the first presentation of this work in the Queens Hall, London, in 1921, when Serge Koussevitzky was the conductor and when the piece had a considerably less than warm reception.

"In the first place, the work was given in an ill-chosen sequence. This music, composed for a score of wind instruments, an ensemble to which people were not accustomed at that time and whose timbre was bound to seem rather disappointing, was placed immediately after the pompous marches of *The Golden Cockerel,* with their well known orchestral brilliance. And this is what happened. As soon as the marches were over, three-quarters of the instrumentalists left their desks, and in the vast arena of the Queens Hall I saw my twenty musicians still in their places at the back of the platform at an enormous distance from the conductor. . . . To conduct or control a group of instruments at such a distance is an exceedingly arduous task. It was particularly so on this occasion, as the character of my music demanded the most delicate care if it was to reach and tame the ears of the public. Both my work and Koussevitzky himself were thus victimised by untoward circumstances in which no conductor in the world could have made good."



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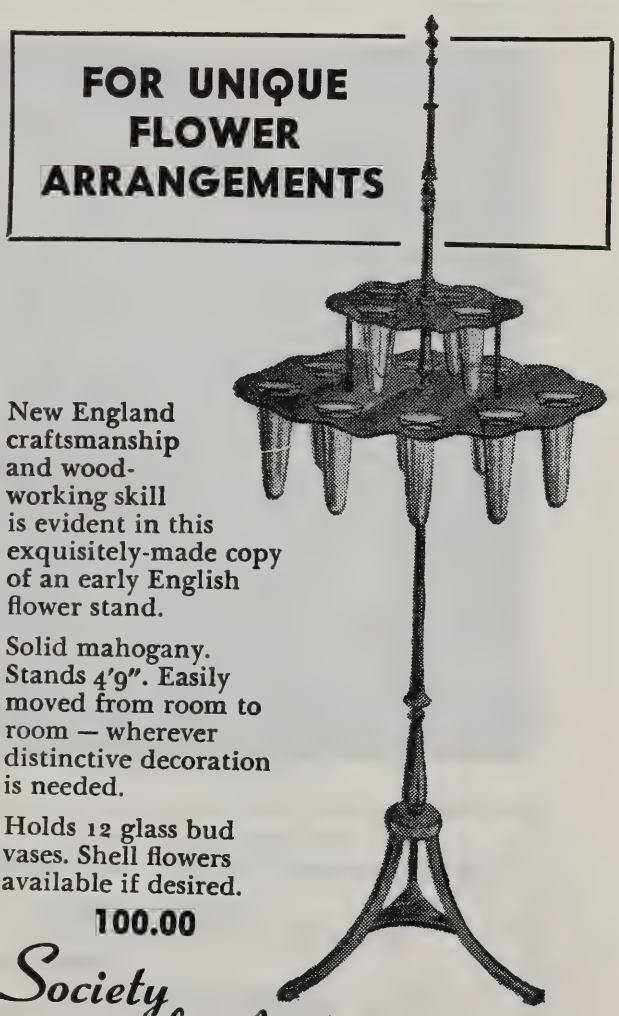
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CÉSAR FRANCK: *"PATER SERAPHICUS"?*

IT CAN be said of Franck, as of no other composer in the halls of fame, that until the age of fifty he had neither achieved public attention, nor indeed, until *The Redemption* of 1870, found himself as a composer. He was known as an organist (a musical species then not highly rated in Paris), who gave organ lessons at the Conservatoire by the good fortune of a recent appointment, and as a teacher of piano who went about from house to house, also taking any job as accompanist that would add a few francs to the small family budget. He had composed, perhaps with many secret hopes, and from the age of nineteen, many pieces for piano, for organ, for voices (mostly for church use). There was an oratorio, *Ruth,* of 1846, an opera comedy, *Le Valet de Ferme* (1852), a Mass, many smaller works, while *The Beatitudes* was a project





for years uncompleted. It was futile for his devotees later on to raise the cry of "Neglect!" Not one of his works before the *Panis Angelicus* of 1872 is performed now, except as a curiosity.

Franck for the most part followed the line of mediocrity then current, indeed showing glimpses of a finer musical quality which attracted the attention of discerning individuals. Liszt befriended him as a youth and carried his Opus 1 (the trios of 1841) to Germany for performance. Von Bülow wrote him warm letters. He was continually singled out as a composer of promise at home (that is to say, in France; he was technically a Belgian until 1872), but still by individuals. Vallas* demonstrates how the music of the early Franck found frequent performances of which d'Indy (considered until now his definitive biographer) has told us nothing, and encouraging attention in the press. Skeptical critics were in evidence, but they were in the minority.

---

* *César Franck*, by Léon Vallas, translated by Hubert Foss (George G. Harrep and Co., Ltd., London, 1951). The definitive biographer of Debussy here supplants what he calls d'Indy's "hagiolatry" with an illuminating factual record, to which this account is largely indebted.



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That Franck never pushed his cause nor obtruded his creative ambitions will not alone explain his slow development. For one thing, circumstances were against him. His father, with no apparent understanding of his son's character, dominated him from childhood and systematically groomed him to dazzle the world as a piano virtuoso, having named him César-Auguste. The name must have been a cross to the mild young man, especially when he was the subject of constant sly irony from patronizing critics who compared his efforts as composer and as pianist with the earlier but more successful efforts of the Imperial Caesar to conquer the country then called "Gaul." On coming of age, César-Auguste dropped the "Auguste" with alacrity.

Poorly paid for his efforts as teacher and organist, Franck had to devote most of his time for many years to routine, and very little to composing. But there was a more serious reason than this. Franck, with pure classical tendencies and a keen aptitude in counterpoint, was surrounded by music of superficial standards. The organs of Paris were inadequate until Franck was appointed to the church of Ste. Clotilde, which had a fine one with, incidentally, adequate pedals. Bach was little played. What Franck plainly needed was a clear and gleaming purpose, a sharp power of rejection. This last, for the greater part of his life, he sadly lacked. He would express his delight in the music of

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another which was obviously shoddy, or smile complacently over an effort of his own which was lame and impotent.

Debussy (in *Monsieur Croche*) pointed out as Franck's most outstanding trait his "ingenuousness." His simplicity was his saving grace, but it was also his undoing. He would listen to almost anyone's advice. He would accept any text if the subject appealed to him, and he usually received miserable ones such as *The Beatitudes,* before which in Debussy's words "even the most stout-hearted man must recoil." As Debussy further put it, "he was a man without malice to whom the finding of a beautiful harmony was sufficient for a whole day of contentment."

This is not the principle of development. Nor is it the principle of revolt, and the spirit of revolt he had eventually to find, for his true nature, Walloon, French, Austrian, mystic — what you will — was completely at odds with every musical tendency about him. The older men in the seats of fame in France were Meyerbeer, Rossini, Adam, Thomas, Offenbach, Gounod, composers of the theatre, which was never his field. His younger contemporaries, Massenet, Lalo, Bizet, Delibes, Saint-Saëns, were also not unconnected with the theatre (where, of course, profit lay). Nor were they any closer to the Bachian

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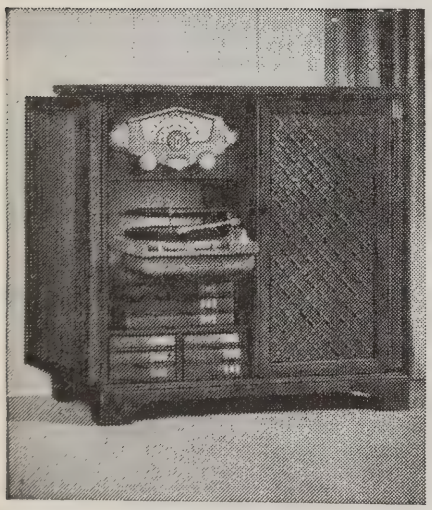
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spirit of religious contemplation. Berlioz must be mentioned separately as an exception to all category. He was something of an atheist, and in other ways Franck's opposite. Their association was never close, although Franck admired him and borrowed a few ideas. Fauré, Franck's junior by twenty-three years, developed slowly and late for much the same reason that Franck did. Franck's ear was alert to the great past masters, Bach and Beethoven in particular, and as d'Indy tells us, to the *Lieder* of Schubert, the piano music of Schumann. Méhul was one of his minor gods. Liszt he admired and copied. Félicien David, who started a passing craze for exotic coloring, touched him as well.

He was infected, as were all others for a time, by the Wagnerian domination. Franck heard the first act of *Tristan* at the Lamoureux concerts in 1884 (lacking the price of a journey to Bayreuth) and was enthralled. He took more than a hint from that sudden inundation of passion and of chromaticism. But did not Bach and Mozart find sustenance outside of their immediate (and limited) surroundings? The proof of Franck's true stature was that he at last transformed the ideas of others into his own image. D'Indy coins a word for this phenomenon: *"originaliser."*

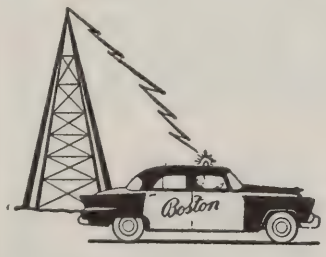


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At the age of fifty, Franck began to emerge from his obscurity. He had had, and continued to have, many devoted friends who believed in his music because it reflected the sweet nature of the little, unnoticed man whom they loved. Their enthusiasms were of little avail, because enthusiasm is never really shared except at first hand. When people in numbers actually heard the articulate Franck, which is to say after his death, the Symphony having preceded his death by one year, they responded quickly enough.

One step in this direction was the founding, in 1870, of the Société Nationale by Saint-Saëns and Bussine. The tastes of the Society were diverse, but their motto, inspired by patriotism for a defeated France, was *"Ars Gallica,"* and their purpose was "to act in brotherly unity." Since the Société Nationale consisted of Franck's devoted friends, Massenet, Fauré, Guiraud, Dubois, Duparc, soon to be joined by d'Indy, in deference to their senior member the group gave per-





formances of Franck's music almost weekly to all who would come and listen.

The real awakener however was the Piano Quintet of 1879. It revealed a new Franck, an unchurchly Franck of open Romantic fervor, of mounting periods, with a sensuousness that must have derived from Wagner, but which was more chaste, and no mere copy of Wagner. The music immediately took hold of its audiences, but disturbed some of the master's purer adherents. One wonders why d'Indy, minutely analyzing each major work, slides quickly past the Quintet.

Deliberately studying the musical forms then current and successful, Franck tried his hand at each. He produced two symphonic poems (*Les Éolides* and *Le Chasseur Maudit*), the *Variations symphoniques* (for Diémer), the Quintet, the String Quartet (which Ysaye fell upon in 1889 and played far and wide), the Symphony.

From 1872, Franck began to be increasingly noticed and respected. In that year he was made Professor of Organ at the Conservatoire. The red ribbon of the Legion of Honor tardily came to him. By force of circumstances not of his own making he found himself at the head of the Société Nationale in place of the much peeved Saint-Saëns.



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The number of followers increased and became a cult. The Franckists had their day, as the fervid style of the master was perpetuated in the music of Lekeu, Chausson, and Duparc. But only too soon the *Pelléastres* took the center of attention.

D'Indy has given posterity the vivid picture, backed by the familiar painting of Jeanne Rongier, of the *Maître* in his organ loft at Ste. Clotilde improvising to the amazement of all hearers. The improvisations may have sometimes reached celestial heights, but one must reflect that they grew from something far less inspired. The very habit of improvisation must have begun with the postludes familiar in all churches, the convenient dalliance with sustained chords and alternating stops as the congregation, minds already on Sunday dinner, make their way out. The fine organ at Ste. Clotilde which was Franck's from 1858 surely gave birth to some of his finest thoughts. Yet one suspects that the really fine ones somehow got written down.

Few would disagree with d'Indy's opinion that Franck, choosing subjects which contrasted the forces of good and evil, was far more convincing in the former. Satan in the *Beatitudes* is "pompous and

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theatrical," rebellion and tyranny negative quantities, musically speaking, while beside the choruses of the heavenly host in the *Redemption* he finds even Perugino's angels "somewhat affected in their attitudes." Franck's music shows him an unworldly person, just as Liszt's Mephistopheles, who is a far more interesting musical figure than his St. Elizabeth, shows that composer a man of the world. But to carry the identification further and describe Franck as a *Pater seraphicus* is a line of logic which might turn the good Abbé into a *Diabolus.*

A man's music is in some degree a reflection of his nature, but as a creation of his fantasy it is not necessarily autobiographical. Franck was angelic in his serenity, his lack of guile or rancor, his infinite patience before the jealous hostility of certain colleagues and the loud protestations of his followers. His church may have been his sanctuary, but it was also by force of circumstances his workshop and his daily bread. D'Indy was indignant with those "short-sighted writers who tried to compare Franck's ideal of Christ . . . with that ambiguous philanthropist whom Ernest Rénan has presented to us under His

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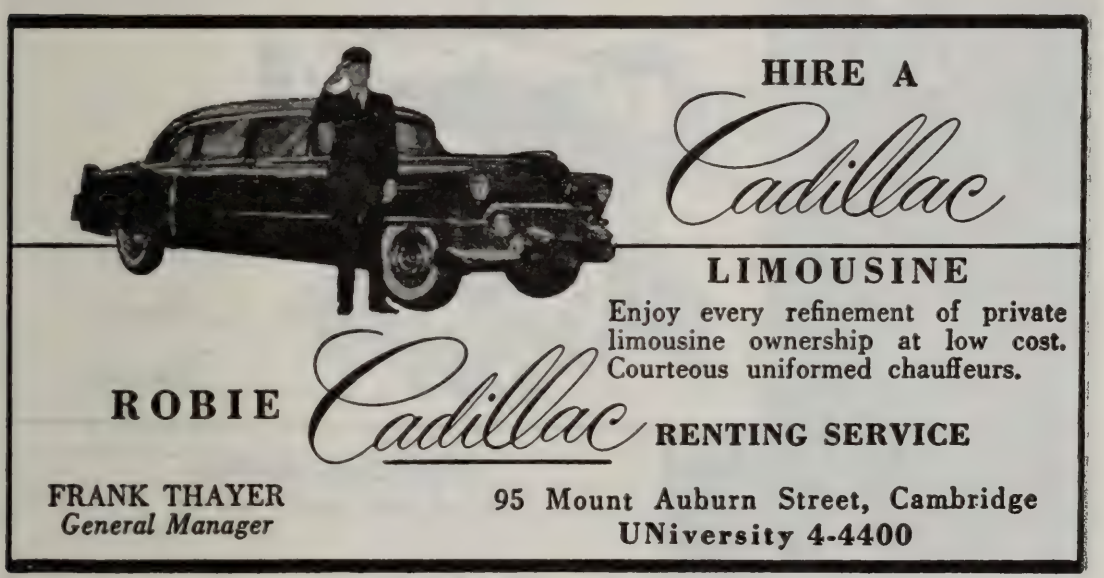
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name." What d'Indy does not tell us is that Franck, who was evidently a free-thinker and no doctrinaire, was much taken with the historical, the human presentation of Jesus in the *Vie de Jésus* until his strict Roman Catholic pupil talked him out of it.

If Franck was as lofty as d'Indy describes him, as unconcerned with "glory, money, or immediate success," he would be a far less humanly lovable man than he was. He was invariably delighted when an audience showed signs of pleasure. He was always looking hopefully for recognition. He had to chase after francs too long, for household reasons, to be indifferent to them. It is hard to believe that he ventured into the entirely uncongenial field of opera without thought of the fortune opera might bring.

His attempts at operas, which had unconvincing librettos, and which leaned with an unfortunate insistence upon the style of Meyerbeer, bring up the claim of Vallas that Franck was always the puppet of stronger wills. According to this writer, he composed *Le Valet de Ferme* and *Hulda* to satisfy his actress wife and her inborn allegiance to the theatre, *Ghiselle* in 1888 to placate her in her bitter opposition to the Quintet and its adherents, who included his fair pupil Augusta Holmès. If Franck submitted to a tyrant in his father, he also broke





away from him. He came under a new domination by his more zealous pupils in the last years as they, loudly crying his cause, pushed him to develop his style of instrumental classicism, in the face of the disapproval of his wife and his son Georges. But one suspects that in his unassertive way he had a mind of his own. Even his saintly silence in the face of enmity, as when his envious colleagues at the Conservatoire withheld awards from his pupils out of sheer spite, may well have been a wise avoidance of petty intra-mural quarreling. The strong and confident musical voice of the final years bespeaks the self-sufficient Franck.

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By CÉSAR FRANCK

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The most recent performance in this series was October 13, 1950.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

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To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides,* fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as calling the Symphony, before a "cortège of male and female adorers," the "affirmation of incompetence, pushed to dogmatic lengths."*

* *"L'affirmation de l'impuissance poussée jusq'au dogme."*

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Since d'Indy was not one of the *"adulateurs,"* he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies — his excessive refinement and his lack of simplicity — he never ceased to acclaim him as a great artist. One need attach no importance to certain solemn pontifical utterances of the composer of *Faust,* bandied about, distorted, and twisted out of recognition by the malignancy of the public."

Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two

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months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be compared with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.

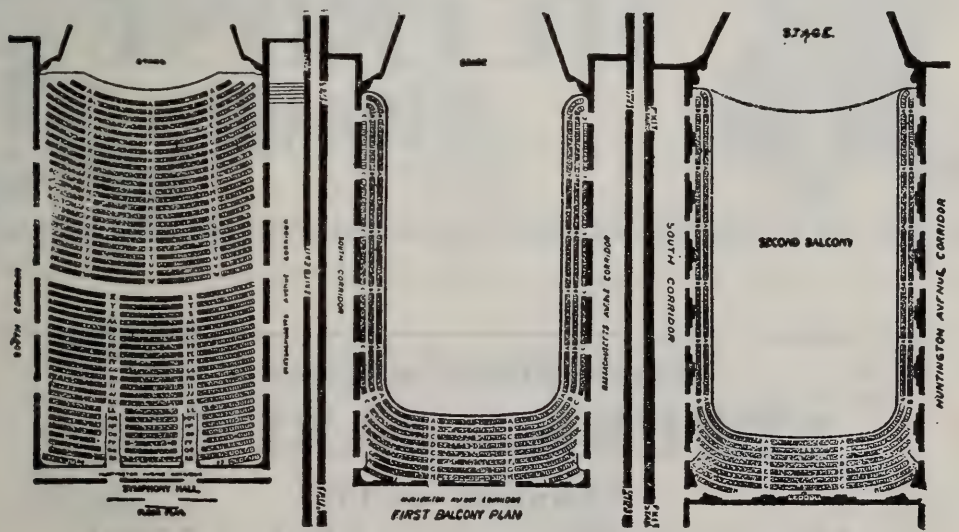
The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with

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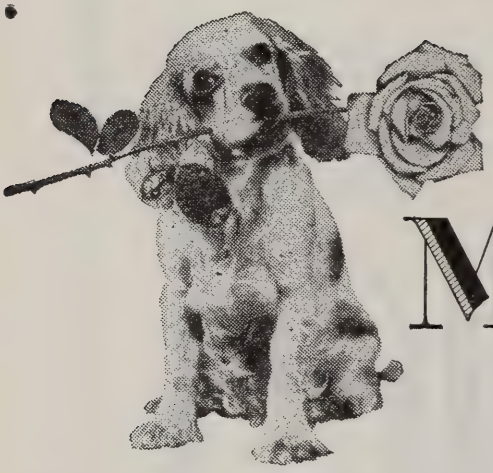
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the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that



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year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

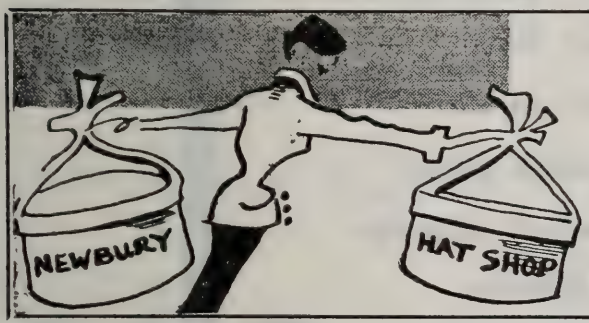
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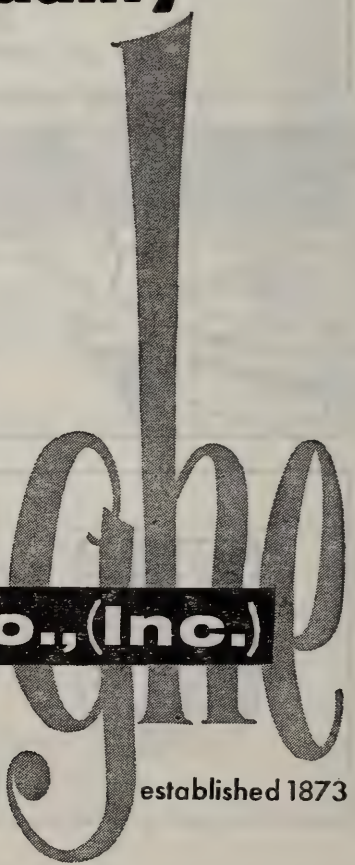
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To the Patrons and Friends of
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The Orchestra closed the 1954–55 season with an operating deficit of $302,456 before contributions and investment income. This compares with an operating deficit of $273,624 a year ago.

Gifts from Friends and other contributions amounted to $153,628 which, however, does not include any gifts to the Friends of the Berkshire Music Center. For the first time such contributions, amounting to $46,094, have been added to the Revolving Scholarship Fund. Included in this amount is a gift from Mrs. John D. Rockefeller, Jr. of $10,000.

The Rockefeller Foundation has given the Orchestra, for its Revolving Scholarship Fund, a grant of $125,000 to match within the next five years contributions to the Fund in excess of $15,000 in each fiscal year. It is anticipated that for the past year such contributions will amount to $42,578 which will be added to the Scholarship Fund. The very large deficit of $92,000 has been charged to the Serge Koussevitzky 25th Anniversary Surplus Fund.

The Endowment Fund has been increased by the receipt of the following Restricted bequests:

Bequest William S. Fenollosa	$2,000
Gift in memory of Katherine T. Balch	1,000

The Serge Koussevitzky 25th Anniversary Surplus Fund has been increased by the following Unrestricted bequests and gifts:

Bequests:	
Clara R. Williamson	$ 5,000
Lucy C. Crehore	1,000
Harriet M. Spaulding	25,000
Mary C. Burnham	1,006
Gifts:	
Anonymous	25,457
Mr. and Mrs. Frederic H. Curtiss	9,711

Accounts for the year have been audited, as usual, by Messrs. Patterson, Teele and Dennis.

Respectfully submitted,
Richard C. Paine, *Treasurer*
Boston Symphony Orchestra, Inc.

BOSTON SYMPHONY ORCHESTRA, INC.

for the season 1954–1955

WINTER, POPS AND ESPLANADE CONCERTS:		
INCOME:		
Receipts from Concerts (Net)	$869,294	
Receipts from other sources:		
Record Royalties and Broadcasting	137,253	
Miscellaneous	4,000	$1,010,547
EXPENSES:		
Compensation of players, conductors and soloists	$822,950	
Concert costs (transportation, living allowances, hall rentals, etc.)	156,530	
Administrative and General Expenses (Pension Institution, Social Security Taxes, etc.)	243,449	
Operation of Symphony Hall — Less Receipts	43,583	1,266,512
Deficit before contributions and investment income		*($ 255,965)*
Less:		
Gifts from Friends	$147,513	
Esplanade Contributions	6,115	
Endowment and Free Funds Income	56,828	210,456
Deficit for Winter, Pops and Esplanade		*($ 45,509)*
BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School):		
INCOME:		
Ticket Sales	$307,665	
Tuition and transfer from Revolving Scholarship Fund	62,595	$ 370,260
EXPENSES:		
Compensation of players, conductors and soloists including their living allowances	$199,853	
Faculty salaries and living allowances	44,008	
Administrative and General Operating Expenses	120,006	
Maintenance of Tanglewood Property	45,931	
Amortization of Construction	6,953	416,751
Deficit for Berkshire Activities		*($ 46,491)*
Total Deficit for the Season 1954–1955		*($ 92,000)*

BOSTON SYMPHONY ORCHESTRA, INC.

ENDOWMENT AND OTHER FUNDS ASSETS

August 31, 1955

Endowment Fund — Represented by:		
Investments (approximate market value $1,332,000)	$802,668	
Land and Building — Symphony Hall	421,330	
Cash in Bank	1,243	$1,225,241
Trust Funds — Represented by Cash and Securities:		
Adele Wentworth Jones Fund	$ 12,257	
Mark M. Horblit Fund	22,571	$ 34,828
Scholarship Funds — Represented by Receivables, Cash and Securities:		
*Tanglewood Revolving Scholarship Fund	$122,690	
Jascha Heifetz Fund	11,126	
Selly A. Eisemann Memorial Fund	2,542	
Carlotta M. Dreyfus Scholarship Fund	1,786	$ 138,144
Koussevitzky 25th Anniversary Surplus Fund	191,520	
Less deficit as of August 31, 1955	92,000	$ 99,520

*Includes contributions of $46,094 from the Friends of the Berkshire Music Center and an estimated matching gift of $42,578 from the Rockefeller Foundation.

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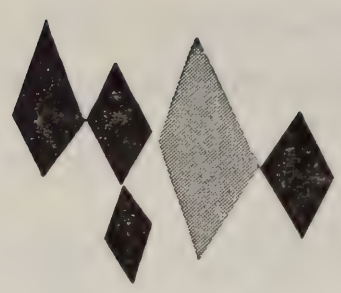
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II. Adagio
III. Rondo: Allegro non troppo

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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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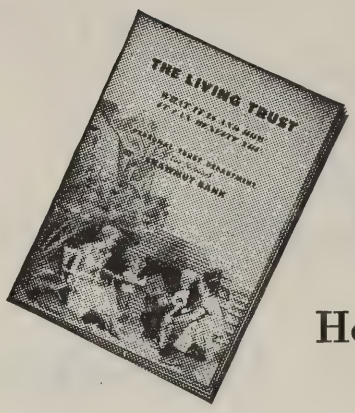
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An exhibition of "Portraits in Print" loaned by the Print Department of the Boston Public Library is now on view in the gallery.

Shown in the cases is an exhibition of the drawings of Robert Nash, who lives at Furnace Creek Ranch, Death Valley, California. Mr. Nash has this to say about his work:

"Earlier in my life, from around 14 to 21, I was deeply influenced by all the data from the physical sciences in which vast processes, e.g., the geology of the earth, the formation of stars, etc., were reduced to a comprehensible form and to some extent assimilated. However, in the past few years I have been aware of the beauty and the process in the small, in the unnoticed or less spectacular of nature. The pattern on the beach of the débris tossed up by the leading edge of the highest retreating wave; the changes in the texture of sand as it dries and the day moves on; the change in the shapes of sandbars in rivulets; the feel, the texture, the smell of grasses in the summer field; sere and dry soil; lichen on rock and trees along the Big Sur coast."

• •

THE EUROPEAN TOUR

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. The announcement has been made by Robert W. Dowling, Chairman of the Board of A.N.T.A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the Orchestra's 104 men and instruments, by air, as well as help defray deficits to the Orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State

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Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the Orchestra, and other funds are being solicited.

The European tour of the Boston Symphony will take place under the direction of Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood (July 2 to August 12).

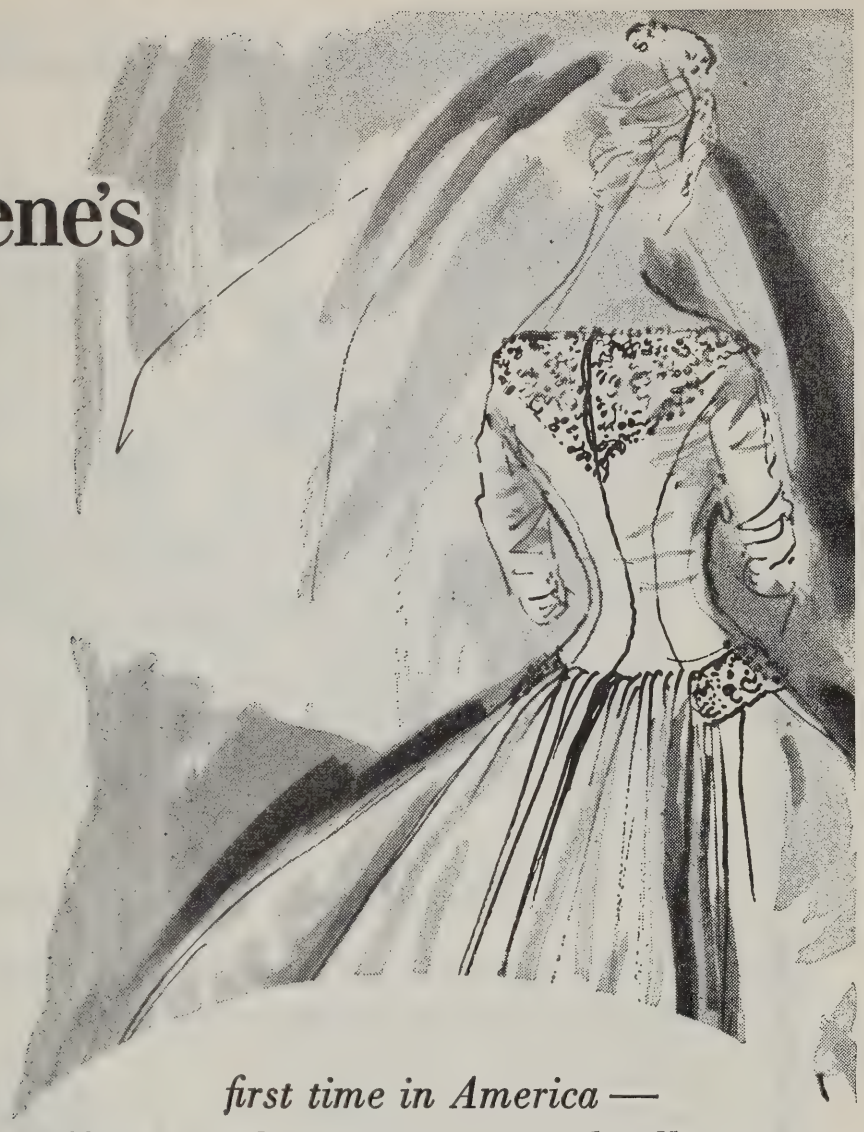
Five concerts will be played, August 26–30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the Orchestra will then tour through four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be finally decided, but it is expected the Orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his colleague and friend Pierre Monteux, once the conductor of this Orchestra, to conduct some of the concerts abroad.

The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress For Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans, the only cities to be revisited are Paris and London — all other places on the proposed itinerary are cities where the Orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to Boston, to open its 76th season on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

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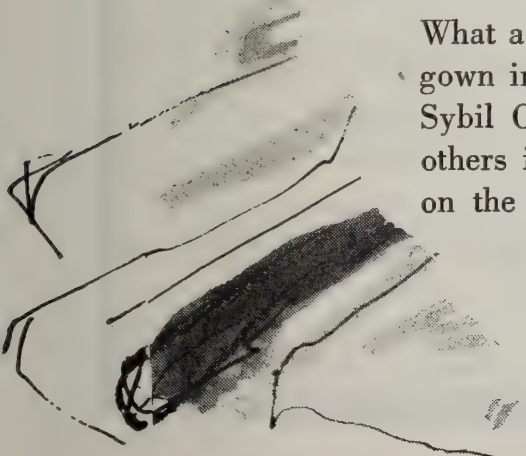


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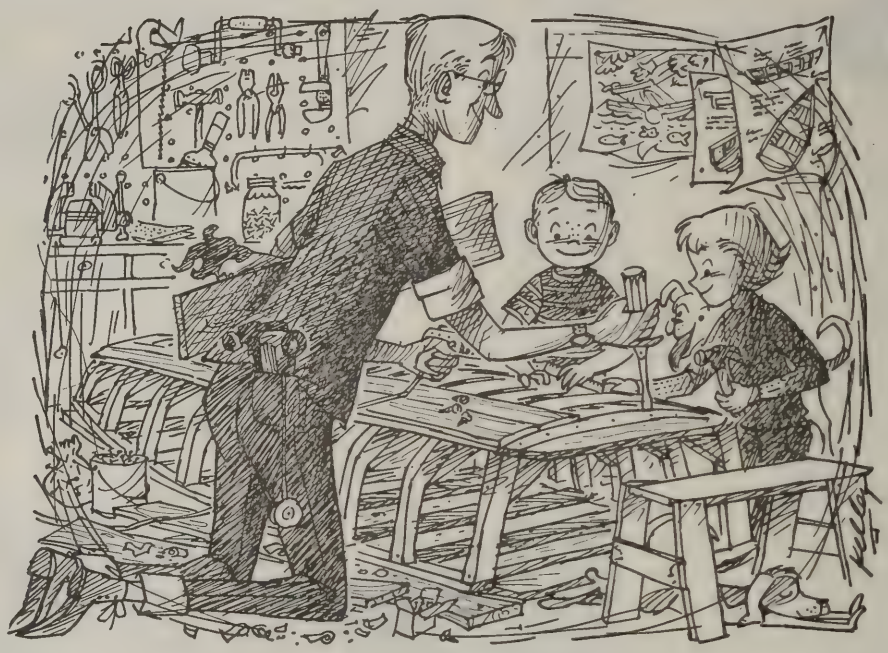
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FRIDAY AFTERNOON, JANUARY 20, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 21, *at* 8:30 *o'clock*

BEETHOVEN.....Overture, Leonore No. 2

DEBUSSY.....“Prélude à l'Après-midi d'un Faune”
(Eclogue by Stéphane Mallarmé)

HANSON.....Elegy to the Memory of Serge Koussevitzky, *Op.* 44
(Composed for the 75th Anniversary of the Boston Symphony Orchestra; First Performance)

INTERMISSION

BRAHMS.....Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

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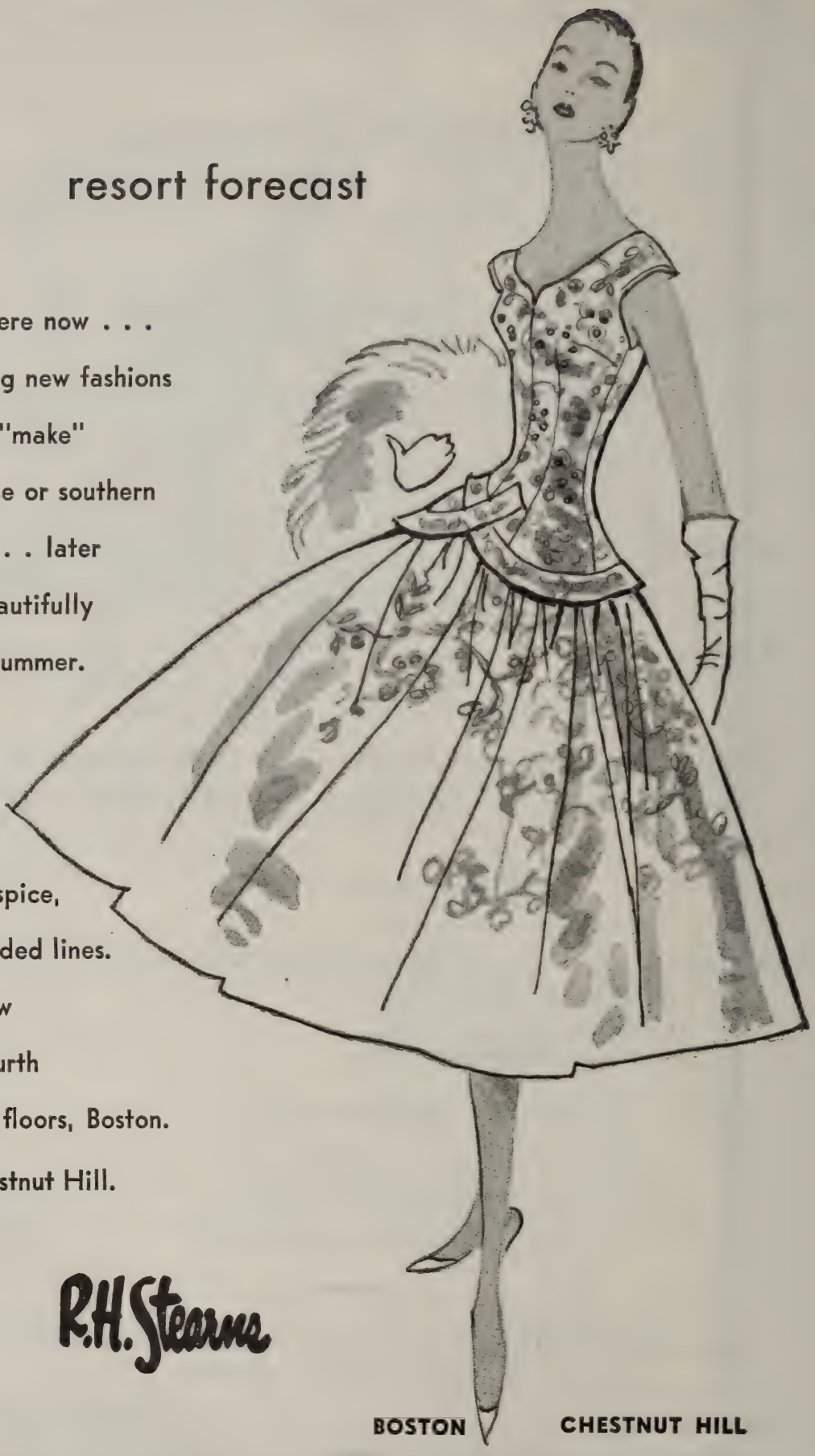
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OVERTURE, LEONORE NO. 2

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Overture "Leonore" No. 2 was last performed in this series on October 8–9, 1954. The orchestra for this (and the Overture No. 3 as well) consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets (and trumpet off-stage), 3 trombones, timpani, and strings.

THE Overture *Leonore No. 3* retains all of the essentials of its predecessor, *Leonore No. 2.** There is in both the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle,

* A variant upon the "No. 2" Overture, with alterations apparently in Beethoven's own hand, was discovered in 1926, in the files of Breitkopf and Hartel at Leipzig.



Q • what's the hurry . . . going south?

we're getting ready for our winter holiday . . .
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attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance — surely the inevitable dramatic logic, even though it went directly against the formal convention which required a reprise at this point. Beethoven, more closely occupied in the "No. 2" with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrificed this direct transition in the "No. 3" Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full reprise,* delaying the entrance of the coda

* Wagner reproached Beethoven for not omitting the conventional but undramatic reprise in his Overture *Leonore* No. 3 (*"Ueber Franz Liszts symphonische Dichtungen,"* 1857).





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of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The "third *Leonore* Overture" shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in *Beethoven the Creator)* weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the over-

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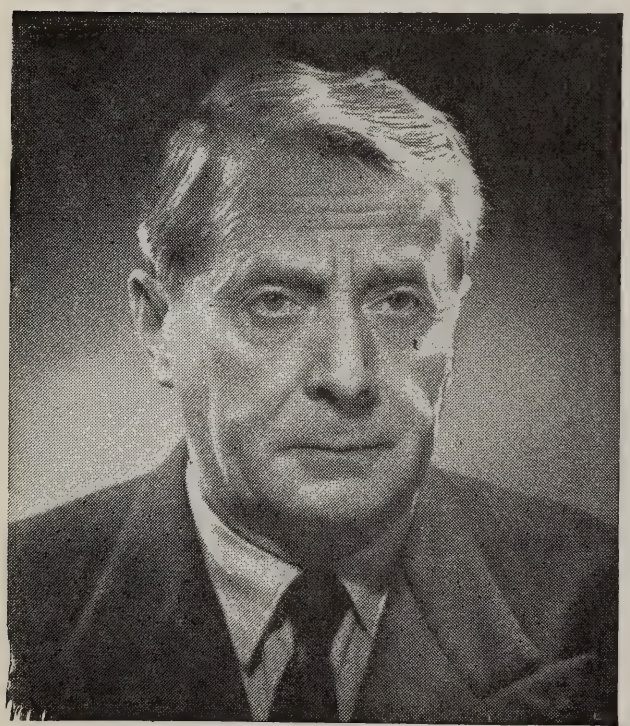
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ture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

"Neither the first nor the second," he finds, "is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler's family? The No. 4, in E major, is more complaisant; it introduces us into Florestan's prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned the skin of the Singspiel. As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."

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WILHELM GERICKE	1884-1889	KARL MUCK	1912-1918
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EMIL PAUR	1893-1898	PIERRE MONTEUX	1919-1924
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By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The orchestration is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

The most recent performance in this series was on December 19–20, 1952.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

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The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the



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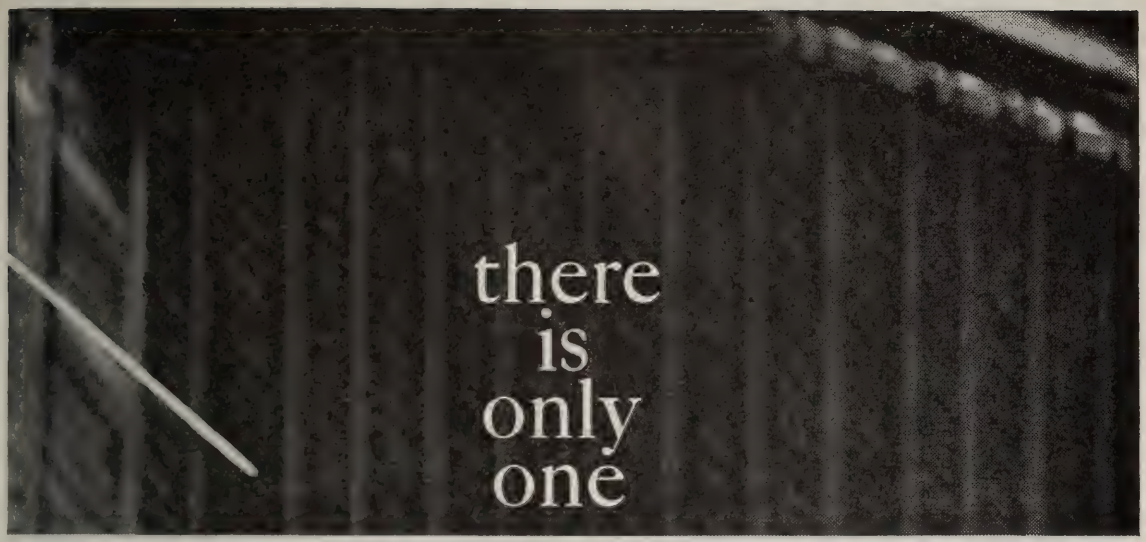
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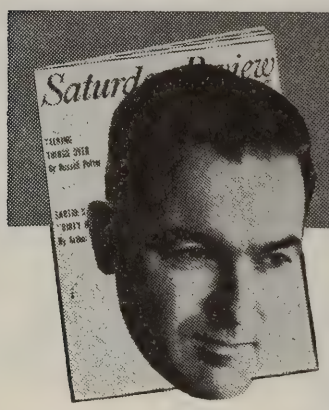


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fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear un-



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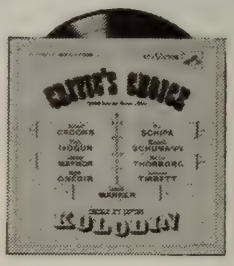
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derstands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

The poem ends in a nostalgic haze:

Non, mais l'âme
De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
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Sur le sable altéré gisant et comme j'aime
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Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

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Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern



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University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this orchestra, the composer conducting. The Fourth Symphony was introduced by this orchestra December 3, 1943.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount*. This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera



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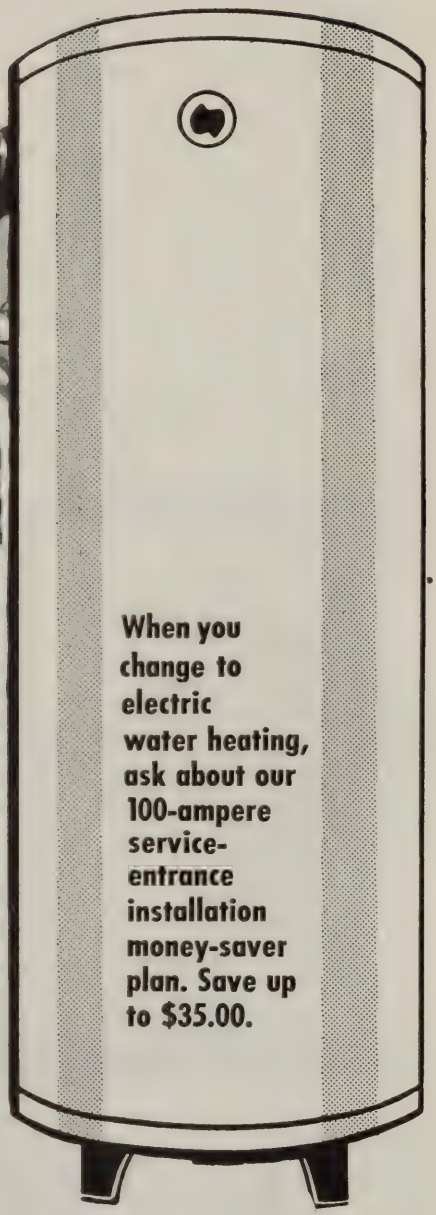
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"THE first [Boston Symphony] concert was given last evening in Steinway Hall in the presence of a large and cultivated audience which included not only some of its most distinguished patrons of arts in this city, but some of its most accomplished exponents. The test was a severe one for any organization, and especially one coming from a city which has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated. The reception and instantaneous recognition of the merit of last night's performance should go far toward re-establishing those peaceful relations which existed between the New England and the Middle States prior to the recent misunderstanding between Eastern poets and Western critics and philosophers.



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"The programme selected by Mr. Gericke for last evening's concert was admirable because of its thorough classicism, its intrinsic value, and its familiarity to every lover of good music. He placed himself and his musicians squarely on their merits before this public, trusting nothing to the riot of revolution, but everything to serenity of sound scholarship. The conquest was achieved before the first number [Overture to *Oberon*] was half completed.

"The opening measures of the Weber number revealed a delightful delicacy of touch among the strings, but it was not until the more vigorous passages of the same composition were reached that the strength of the orchestra was fully known.

"Such a splendid virility and pure quality of tone have not been heard in strings before in New York. All the barriers of reserve must fall at once before such a body of bowed instruments, and if this be admitted with thorough frankness and an honest, whole-souled welcome that ought to be accorded to every good thing in art, we have no local band which can approach this organization in its superb

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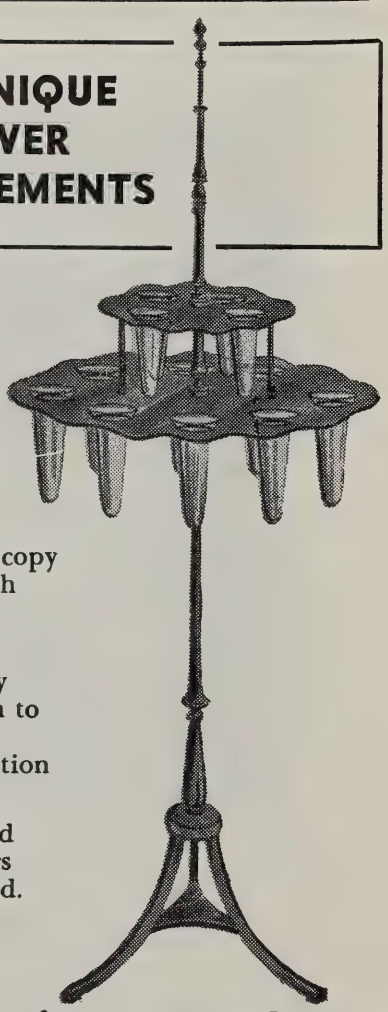
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collection of strings. This applies especially to the first and second violins, but the violas and 'cellos are almost equally good, and the brasses are admirable. The wood is perhaps the weakest part of the orchestra, but it is weaker only by comparison, not *per se*. The brass is rich, mellow, and smooth in quality, and superb in power.

"But it was in the higher touches of art that this band was found most emphatically to excel our local organizations: in sweet and subtle gradations of light and shade, in sudden and fierce attack, in the growth and culmination of crescendi, in the delicate dropping down of diminuendi to mere shadows of sound; in the light here and the darkness there came the accentuation that never fails to be wise and effective. In short, in all the nuances that reach the soul of a musical work and proclaim it to the listeners, this band exceeded all the expectations and the previous knowledge of the audience.

"The leader, Mr. Gericke, revealed himself at once as a profound musical scholar, a man of interpretative genius, and a born disciplinarian.

"The performance of Handel's 'Largo' by eighteen violinists standing across the stage, after the concertmeister [Franz Kneisel] had first



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alone announced the theme, might in other hands have been regarded as a piece of *ad captandum* jugglery, but as given under Gericke's direction, it was a surpassingly powerful interpretation and moved the audience as no orchestra playing has moved people in this city of recent years.

"The splendid masculinity of the band showed to great advantage in the symphony [Beethoven's Fifth], while the andante con moto was rendered with genuine poetic feeling. The Beethoven Concerto was excellently played by Mr. Kneisel, who possesses a somewhat small, but rarely pure tone, and whose fingering is a delight and a surprise. An orchestra may well be happy in having so accomplished a player as its concertmeister.

"Taken altogether, such a triumph as last evening's concert is a rare and happy thing. 'Thus Fate knocks at the door,' said Beethoven, pointing to the four notes with which the C-minor Symphony begins. Thus Fate, in the shape of Boston, has knocked at our doors last night, and if the entrance of a new prophet demolished some of our ancient traditions, and awakens new longings, let us be thankful wholly for the good the gods provide us. Certain it is that, whatever strictures we may choose to make in a morbid affectation in philosophy and a species of metaphysical dissection in fiction, we must admit that Boston has masculine music and a good deal of it."

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By PHILIP HALE

Although written for these programs when music by Debussy was first performed by the Boston Symphony Orchestra (L'Après-midi d'un Faune, December 30, 1904), Mr. Hale's characterization, largely compiled from Debussy's own writings, is still apt, since this composer's sometimes arbitrary but always Debussyan remarks about the music of others continue to throw a clear light upon his own.

"Le très exceptionnel, très curieux, très solitaire M. Claude Debussy" — Alfred Bruneau.

DEBUSSY himself has described his purpose. In 1901 he wrote: "I make music to serve music as best I can and without other preoccupations. My music, then, logically runs the risk of displeasing those who like *'une musique'* and remain jealously faithful to it in spite of its paint and wrinkles." Poverty compelled him to write for some years pieces which he calls *"compositions de circonstance"*; yet

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their physiognomy is not vulgar. "Artists," says his correct and phantasmal M. Croche, "struggle long enough to win their place in the market; once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He is fond of frightening the bourgeois, he deals occasionally in paradox, but even his most extravagant articles are stimulating and full of suggestion. Here are examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he means the principle of "ornamentation" which is the foundation of all fashions in art, not "ornamentation" with the meaning given in music lexicons. "They found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which this great master subjected Beauty, she can move with the free fancy always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more

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frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion."

Of Beethoven's Ninth Symphony he said: "Beethoven was not literary for two sous – at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant musical pride, and only that."

In answer to a question propounded by Paul Landormy on "the actual condition of French music" (April, 1904) Debussy answered: "French music is clearness, elegance, simple and natural declamation; French music wishes, first of all, *to give pleasure*. Couperin, Rameau – there are true Frenchmen! That animal Gluck spoiled it all. How boresome he was! How pedantic, how bombastic! His success seems to me inconceivable. And he has been chosen for a model! One has wished to imitate him. What an aberration! The man is never amiable. I know only one other composer as insupportable as he, and that is Wagner. Yes, – this Wagner who has inflicted on us Wotan, the majestic, vacuous, insipid Wotan! After Couperin and Rameau, who

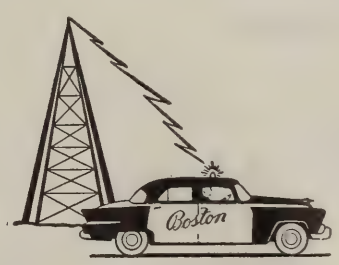


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do you think are the great French musicians? What do you think, for instance, of Berlioz? He is an exception, a monster. He is not at all a musician; he gives one the illusion of music with his methods borrowed from literature and painting. Furthermore, I do not see much in him that is peculiarly French. The musical genius of France is something like fancy in sensibility. And César Franck? He is a Belgian, not a Frenchman. Yes; there is a Belgian school; after Franck, Lekeu is one of the most remarkable representatives — this Lekeu, the only musician I know who has been influenced by Beethoven. The influence of César Franck on French composers was slight; he taught them certain ways of composition, but their inspiration and his have nothing in common. I am very fond of Massenet, who understands the true rôle of musical art. Music should be cleared of all scientific apparatus. Music should seek humbly to give pleasure; great beauty is possible within these limits. Extreme complexity is the contrary of art. Beauty should be *perceptible;* it should give us the immediate joy; it should impose itself on us, or insinuate itself, without any





effort on our part to grasp it. Look at Leonardo da Vinci, Mozart! There are great artists."

Is Debussy here an ironist or a mere *fumiste?* He is always entertaining. At times his method of rejoinder reminds one of Mr. George Bernard Shaw, who answered an editorial article in the *Pall Mall Gazette* as follows: "It is the people who write and talk like that whom I would bury in the back garden. They might produce a posthumous mignonette of passable quality; they will certainly never produce intelligent sociology or practicable legislation."

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SHAW AS MUSIC CRITIC

By JOHN HARLEY

"The Musical Times," London, December 1955

ON 15 February 1893, Bernard Shaw recorded in *The World* a conversation between himself and a gentleman who had approached him in Oxford Street, and which eventually led to the question, 'Excuse me, Mr. G. B. S., but *do* you know anything about music?' Despite the apparent doubts of even his greatest admirers, Shaw had this question answered for him a few days later by Arnold Dolmetsch, who, on concluding a reading from the concert platform of one of Shaw's criticisms, remarked, 'This is severe language; but it is true'. Shaw's own Advice to Old Musicians was simply this: 'Don't be in a hurry to contradict G. B. S., as he never commits himself upon a musical subject until he knows at least six times as much about it as you do'.

Even if he had had no particular musical knowledge, his writings on music (spread throughout his plays, prefaces, essays, and stories, as well as the papers for which he was critic) would be worth reading for the light they throw on a musical world just behind us, with its background of hectic dashes in hansom cabs between miscellaneous and unrehearsed concerts: and for their asides on socialism, marriage, and Christmas; vegetarianism, writing and love ('very few people in the world have ever had a love affair'); or funerals, ballet, and personal history (like Beethoven, whose letter to the immortal beloved was obviously one returned by her, 'I have been in love . . . and have written idiotic love letters, many of which, I regret to say, have *not* been returned').



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But if, as W. H. Auden has suggested, Shaw is the best music critic that ever lived (a judgment with which Shaw would undoubtedly concur, though it is little enough of a compliment, either with regard to English literary style or perception), it is worth asking on what principles his criticisms are based. In order to discover the pleasures of his championship of Wagner, his idolization of Mozart (' all my musical self-respect is based on my keen appreciation of Mozart's works . . . There is nothing better in art than Mozart's best '), his epigrams and style, or to be astounded at the length of his articles—for this there is no alternative to a familiarity with ' the works '. And yet it is undeniably easier to pick out an amusing remark than to isolate any principle. One of the few passages of Shaw's directly about the theory of criticism was provoked by an article by Stanford—' the best article I ever saw on the subject '. Indeed, Shaw seems to identify himself with the English in his remark upon their method of tackling ' intellectual problems without any preliminary arrangement of the subject matter '. And yet, although there are many articles of critical faith Shaw never mentions, or only touches on briefly at best, one may discern a definite trend in

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his ideas, of which critics and musicians would still do well to take note.

Perhaps Shaw's love of Mozart is the key to his critical credo: 'He is considerate, economical, practical under the same pressure of inspiration that throws your Titan into convulsions. I have . . . a frightful contempt for your . . . Titans and their like. Give me the artist who breathes [the true Parnassian air] like a native, and goes about his work in it as quietly as a common man goes about his ordinary business'. However powerful the emotions, however free the flow of ideas, the composer must have every note under complete control; as for the performer, there must never be a moment when his whole attention is not given to the intelligent and sympathetic interpretation of a work, through means of the highly developed manual technique he is understood to possess. But love of one artist must not blind the critic to the virtues of others: 'I grievously mistrust any amateur who worships Wagner without sharing Wagner's delight in the works of other musicians, both great and small'. Even upon Brahms, the 'Leviathan maunderer', the critical art must be practised honestly.

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Frequently enough, unfortunately, 'the art I profess has no concern with some of the entertainments upon which I am invited to exercise it'. 'We are living, artistically speaking, in a hovel; and yet I am expected to agitate about the dome . . . A state of things which if it existed in the cotton trade would raise a general alarm of national bankruptcy.' So agitate he does—not for the mere sake of agitation, but in order to redress a social evil.

The evil is partly due to an uneducated public, and the critic's task is therefore partly educational. 'The respective shares of the school time-table allotted to music, and to the comparatively unimportant and revolting subject of mathematics' do not bear comparison. 'The notion that you can educate a child musically by any other means whatsoever than that of having beautiful music performed within its hearing, is a notion which I feel constrained to denounce . . . as only tenable by an idiot.' It is the young people who thump out orchestral and operatic works on the piano that keep the country musically alive —'these are the people upon the number of whom in a nation its musical prosperity depends'. The standards of the British mother as



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to the relation between 'right notes' and musical ability are not the best; nor is it wise to substitute those of a smart agent for the artistic standards of the critic of a great composer.

But 'criticism cannot give an absolutely true and just account of any artist: it can at best explain its point of view and then describe the artist from that point of view'. (What passes for 'analysis' in the jargon of programme-noters certainly cannot do it, and Shaw produces an 'analysis' of Hamlet's soliloquy to prove it: 'Here we reach a colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop'.) Any report upon a composition or performance is necessarily subjective, and Shaw's criticisms abound in remarks about his personal limitations, of which he was well enough aware—and surely such awareness is one mark of a good critic. 'What seemed incoherent and wearisome fooling to me may have seemed an exhilarating pastime to others.' 'I do not say [certain works] are bad . . . I do not assert, suggest, imply, or hint anything about anybody but myself.' 'Even I am not infallible, at least not always.' 'Never in my life have I penned an impartial criticism, and I hope I never may.'

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RUDOLF SERKIN

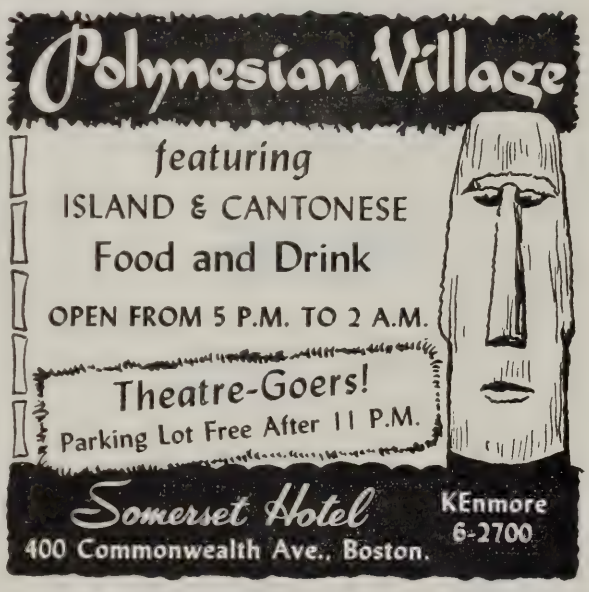
RUDOLF SERKIN was born in 1903, in Eger, Bohemia (Czechoslovakia) of Russian parents. His father was a singer, although necessity had compelled him to take up another calling, and Rudolf, like his brothers and sisters of which he was the fifth in order, was given early musical training. At four he showed possibilities of becoming a prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his début as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schoenberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law), that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 in D minor with the Boston Symphony Orchestra, December 30, 1938, Beethoven's Concerto No. 4 in G major, December 22, 1939, Beethoven's Concerto No. 5, in E-flat major, April 6, 1944.

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CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, by Claudio Arrau, January 16, 1942, by Rudolf Firkusny, April 18, 1947, by Myra Hess, March 4, 1949, by Solomon, January 12, 1951, by Leon Fleisher, January 29–30, 1954.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom

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Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

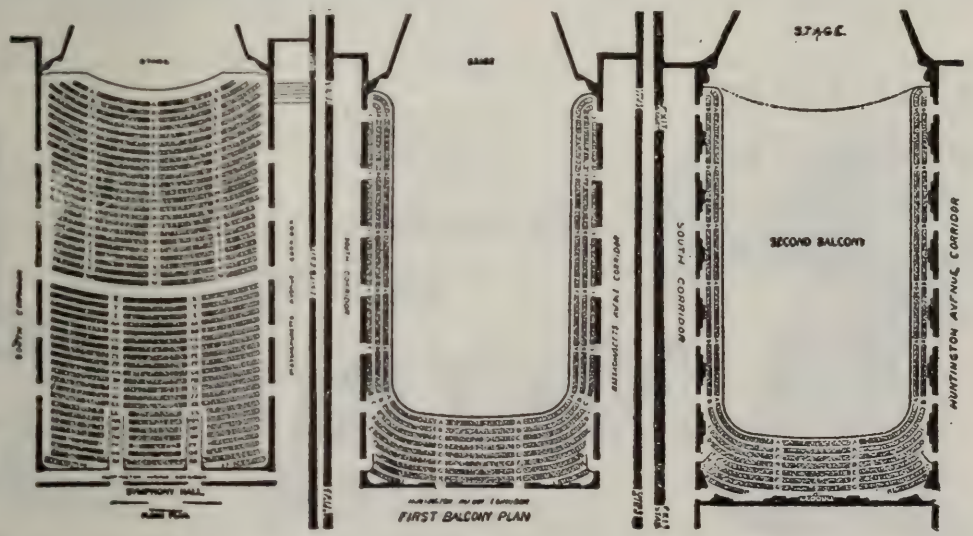
The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but

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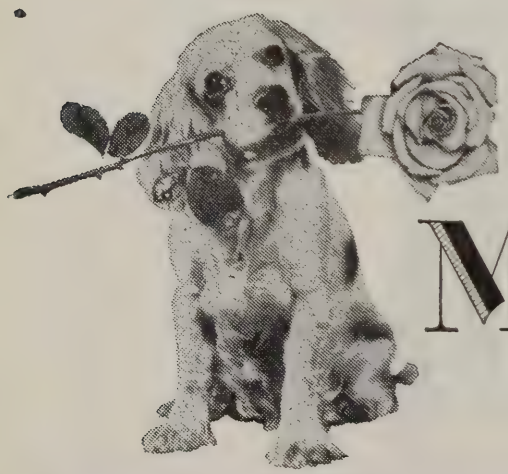
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inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far



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from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

No more masterful score has come from a comparative novice in the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even Beethoven's Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a

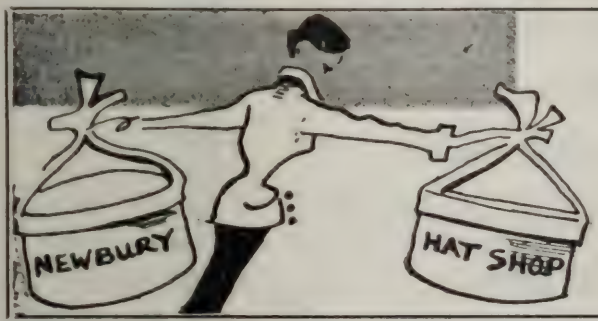
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thoughtful dialogue — even Beethoven was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted

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to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

• •

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (adagio, D major) was inscribed in the manu-

* Then no longer Schumann's organ.

script score, *"Benedictus qui venit in nomine Domini."* This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as *"Mynheer Domine,"* read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believed that the rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.

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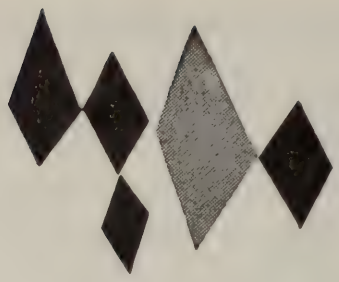
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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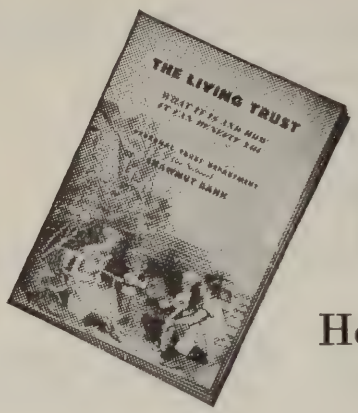
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PORTRAITS IN PRINTS

The exhibition now on view in the Gallery is a selection of portraits on loan from the Print Department of the Boston Public Library. Included are works originating in a number of different European schools from the late 18th century to the present. Among the earliest prints are several examples of stipple-engraving and mezzotint which reproduce noteworthy paintings of the British school. Of these, "The Falconer," a color mezzotint after a painting by James Northcote, achieves a richness of color and tonality seldom surpassed by modern methods of reproduction. Another striking portrait from the same period is the stipple-engraving by Bartolozzi after the painting of Miss Elizabeth Farren, an English actress who later became the Countess of Derby. The original portrait by Sir Thomas Lawrence from which this print was engraved now hangs in the Metropolitan Museum in New York.

Moving on to the field of portraiture in lithography done in France during the first half of the 19th century, there are carefully drawn, realistic likenesses of such well-known figures as Alexandre Dumas, David d'Angers, and the composer Rossini. These were done by Deveria and Grevedon respectively. Other lithographs in the exhibition by the same two artists record the features of many lesser-known personages associated with the theatrical and musical life of this era.

Portraits by a number of well-known French artists of the latter part of the nineteenth century include such names as Paul Cézanne, Auguste Renoir and Alphonse Legros, whose work deserves to be better known. It is of interest to compare the Renoir lithograph of Cé-

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zanne with the Cézanne self-portrait in the same technique. While most of the important work of Alphonse Legros was done in England, his entire artistic output remained basically French in spirit. The present exhibition contains his fine profile of Sir Frederick Leighton, the noted English painter, a sombre study of Thomas Carlyle, and a strongly etched representation of Leon Gambetta. William Strang, a student of Legros, has done distinguished portraits of Rudyard Kipling and Frederick Goulding which approach the older master's style of drawing by employing an etched line similar to that of Legros.

More recent French work is seen in a very powerful portrait of Verlaine done in lithography by Georges Rouault. In contrast to this print is a sensitive early etching by Pablo Picasso entitled "Femme de Profil." Another etching of unusual interest is one by Jacques Villon which shows the bust of Beaudelaire modeled by Duchamp-Villon, brother of the etcher.

The exhibition also has profound studies of women by the German artist Kathe Kollwitz. Even though the sitters are not identified, these works bespeak a profound and sympathetic perception of character.

By Paul B. Swenson
Assistant, Print Department
Boston Public Library

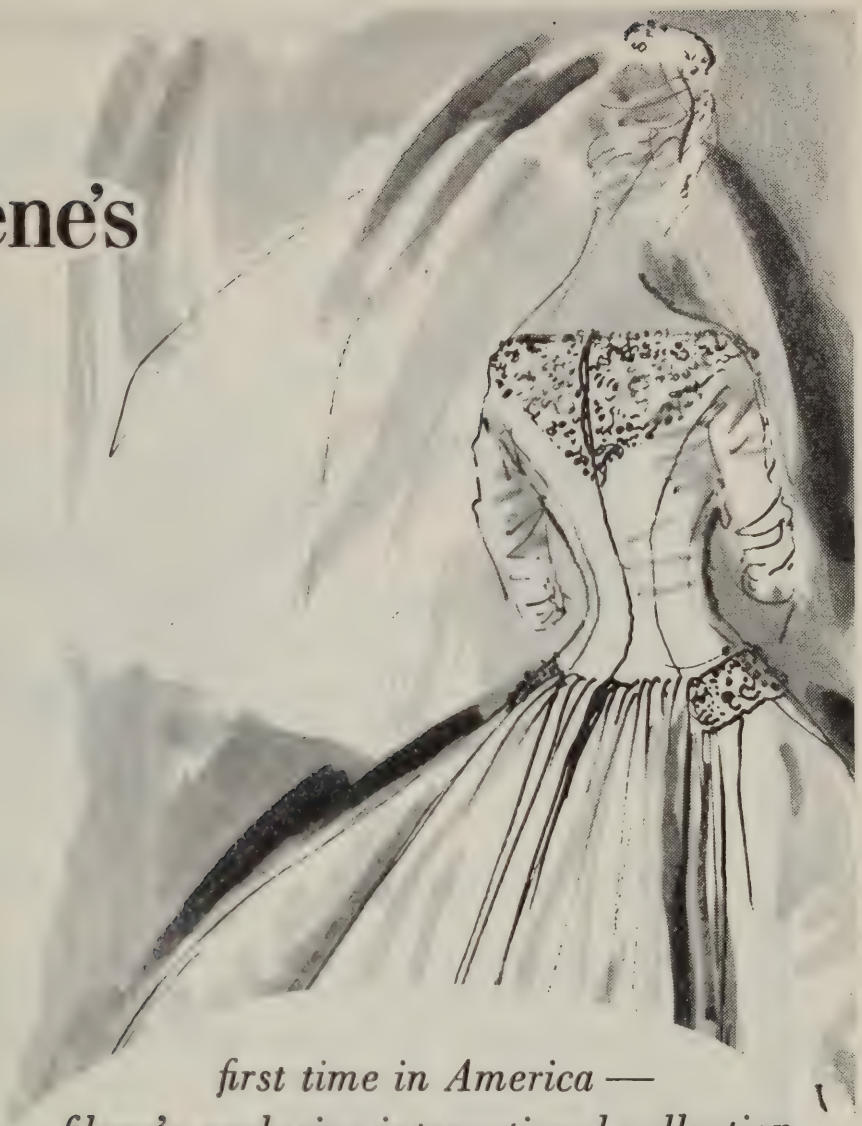
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DEBUSSY vs. ORTHODOXY

A curious story is connected with the first performance of *Le Martyre de Saint Sebastien,* on May 22, 1911. On May 16, the Archbishop of Paris declared it to be "offensive to Christian consciences," and warned Catholics to stay away from it. Debussy and d'Annunzio jointly published an indignant retort, in which they said: "We declare . . . that this deeply religious work is a lyrical glorification not only of this splendid Christian athlete, but also of all Christian heroism."

(*Continued on page 695*)

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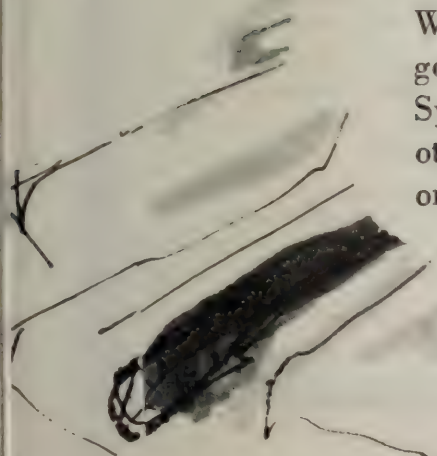
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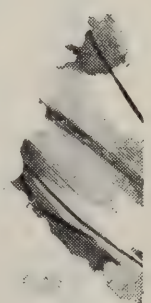
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SATURDAY EVENING, JANUARY 28, *at* 8:30 *o'clock*

DEBUSSY . . . . . Music for "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)

I. La Cour des Lys
II. La Chambre Magique
III. Le Concile des Faux Dieux
IV. Le Laurier Blessé
V. Paradise

Soprano: PHYLLIS CURTIN
Contraltos: FLORENCE KOPLEFF, CATHERINE AKOS
Speaker: ARNOLD MOSS

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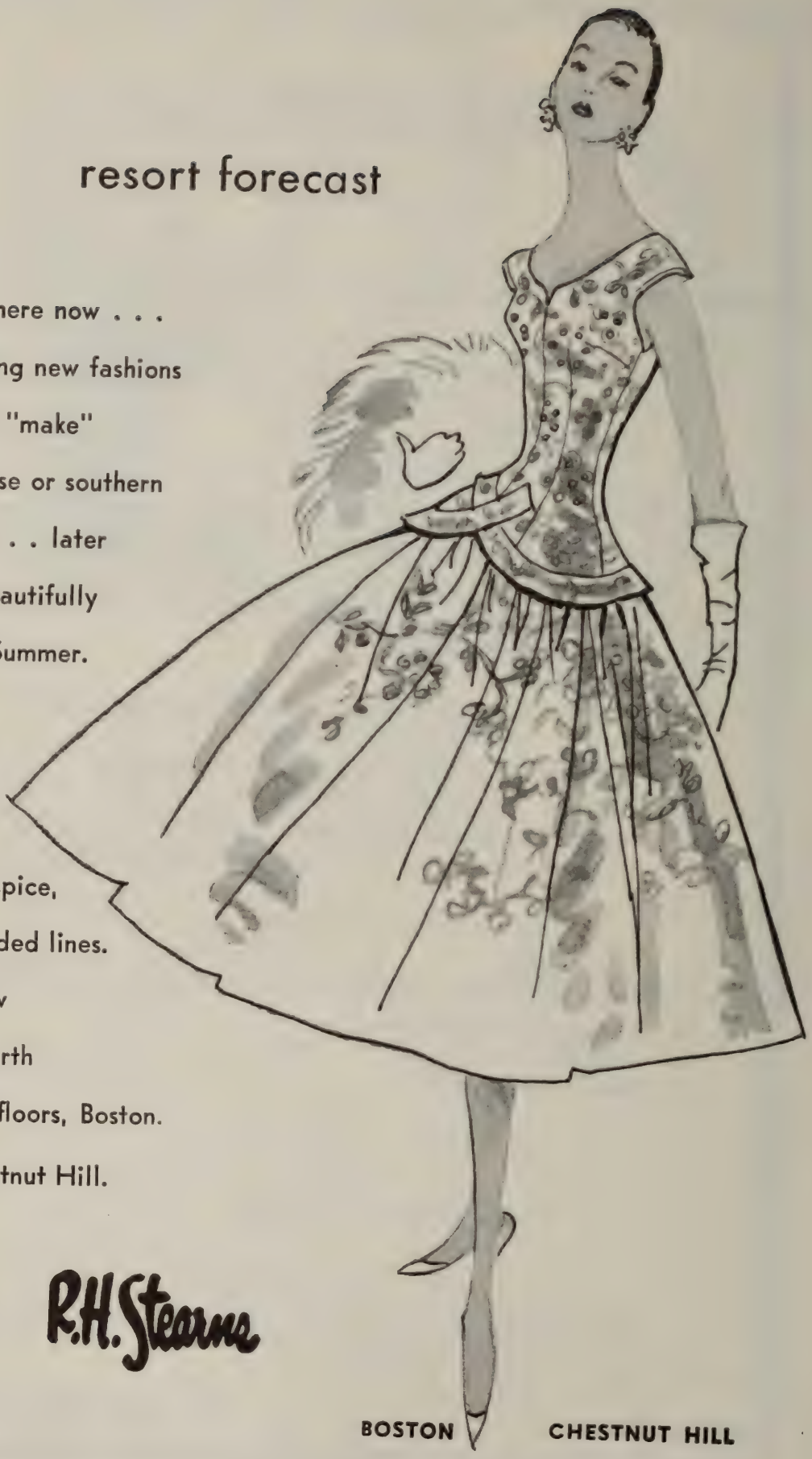
I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

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"THE MARTYRDOM OF SAINT SEBASTIAN"
(Mystery Play of Gabriele d'Annunzio)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911.* The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy, in the last moment filling in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, 2 oboes and English horn, 6 horns, 3 trumpets, 3 trombones and tuba, bass drum, cymbals, tam-tam, celesta, 3 harps, and strings.

* Philip Hale gives the date as May 21, from the authority of the printed play, and the "*Annales du Théâtre.*" He has also noted that May 20 is given in a reduction for piano and voices by André Caplet, published at the time. But Léon Vallas notes that the final dress rehearsal, to which many were invited, was given on Sunday, May 21. It was to have been a "gala performance," but when the French Minister of War was killed by an aeroplane on that morning, an official ban was laid on such an event, and at the last minute all were excluded except the press. The first performance proper took place on the following night, Monday, May 22.



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Three numbers from the suite were performed at these concerts January 18, 1924, under the leadership of Pierre Monteux. Serge Koussevitzky brought forward the entire suite February 14, 1930 (with the Cecilia Society and Mme. Ritter Ciampi). There were later performances December 24, 1936 (with the Cecilia Society and Mme. Olga Averino),* December 29, 1939 (with the Cecilia Society and Cleora Wood), and January 27, 1948 (with the Cecilia Society, Adele Addison and Nancy Trickey, Charles Munch conducting as guest).

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet — incidental music to a play of d'Annunzio in French verse — *"Le Martyre de Saint Sébastien,"* which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental

* The first American performance was at a concert in New York, February 12, 1912, Kurt Schindler conducting the MacDowell Chorus. A stage presentation was given on March 30 of the same year at the Boston Opera House, Theresa Cerutti miming Saint Sebastian, André Caplet conducting. ("The performance," wrote Philip Hale, "was wholly inadequate owing to insufficient preparation, and the inefficiency of the singers and the dancer.") Mme. Ida Rubinstein revived the Mystery and danced in it, June 1922, at the Paris Opéra. There have been other performances since then. Numbers from the suite were performed by the orchestra of Philadelphia, October 6 and December 15, 1922; of Chicago, March 28, 1923. On January 18, 1924, Pierre Monteux introduced at the Boston Symphony concerts the following instrumental excerpts: "The Court of the Lilies," "Dance of Ecstasy and Finale of Act I," "The Passion," "The Good Shepherd."





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music to "King Lear," or the ballet for Diaghilev, *"Masques et Bergamasques"* (which he never wrote), or another ballet, *"Khamma,"* which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in *"Le Martyre de Saint Sébastien"* were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as D'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'"

• •

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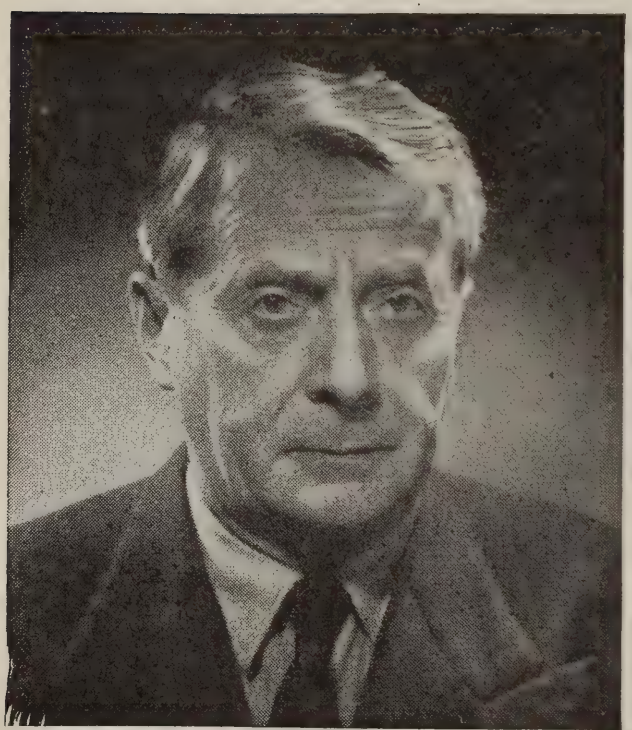
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Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

The curtain rises upon the "Court of Lilies" in a Roman palace, where Christian brothers are seen chained to pillars – they are Marc and Marcellian. Sebastian, captain of the Emperor's archers, urges them not to renounce their faith, and to prove the power of his own,

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steps upon live coals, converts their mother, performs miracles of healing.

The second act discloses "The Magic Chamber," a shrine of pagan mysteries, a temple of infidel images, spells and incantations. The secrets of the astrologists and magicians are concealed behind bronze doors. The voice of Erigone, "maid of the golden grain" is heard from within, and later the voice of the Holy Virgin. Sebastian breaks the seal. There streams in the light of the new Faith, dispelling the old.

Next is shown the court of Cæsar Augustus, the Emperor at Rome. Sebastian, the favorite Archer of Diocletian, is brought before the throne. But he casts the lute of Orpheus upon the floor, renounces the divinity of the pagan emperor and gods. Diocletian, reluctant at first on account of the beauty of the youth, nevertheless commands that he be suffocated under draperies and flowers, and when the archers of Sebastian rescue him, ordains that he be bound to a tree and shot to death by the arrows of his own men.

In the fourth act, which is set in a grove of laurels, the martyrdom takes place. "Who loves me best, shoots straightest," he tells them. "Your arrows, giving me death, give me life. Every dart striking me with anguish brings me heavenly bliss!" As the body is borne away by his sorrowing companions, the arrows vanish from it and appear in the tree, suffused with an increasing light. The music of agony accompanying this scene has often been compared to that of the suffering Amfortas.

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The final act is unfolded without spoken voice. The forest is transfigured with a celestial radiance from above. Antiphonal choruses of the Heavenly hosts are heard as the saint is received. It should be remembered that Debussy had written no choral music since his early *"La Damoiselle Élue."* * The writing of this scene, its independence of treatment, has been highly praised.

That part of d'Annunzio's text which Debussy set to music, together with the speaker's part, as arranged by Charles Münch, are here quoted and translated:

PROLOGUE

RÉCITANT:

Douces gens, un peu de silence!
Soyez recueillis en présence
de Dieu, comme dans la prière,
Car vous connaîtrez, par mystère,
Ici la très sainte souffrance
de ce Martyr adolescent
qui puise à jamais sa jouvence
dans la fontaine de son sang.

SPEAKER:

Good people, your attention! Be hushed in the presence of God as in prayer, for you will learn here a mystery, of the most holy suffering of a martyred youth who gives for eternity the fountain of his blood.

* Save for the wordless women's voices in his Nocturne *"Sirènes."*



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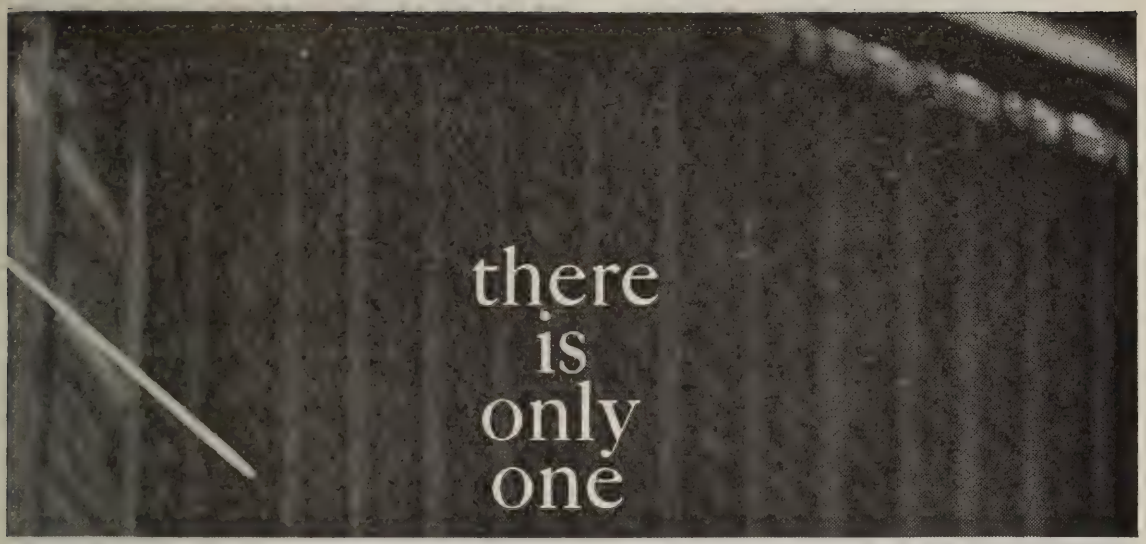
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Entendez, douces gens, les sons
qui meuvent dans vos coeurs le rêve
avant que le voile se lève
sur ce rouge amour infini.

Très douces gens, sons et chansons
Or entendez. Nous vous prions
par Saint Denis et l'Oriflamme.
Puis regardez que de ciel bleu,
que de sang rouge; au nom de Dieu,
pour le remède de votre âme! Amen.

Attend, good people, the sounds which stir to life a dream in your hearts, before the veil is lifted upon this love made infinite in blood.

Most gentle people, hear now our sounds and songs. We adjure you by Saint Denis and the oriflamme. Behold, how blue is the sky, how red the blood. In God's name, for your soul's good! Amen.

I. LA COUR DES LYS

Scene I

Les Jumeaux:

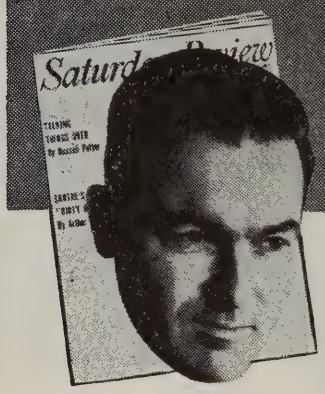
Frère, que serait-il le monde
Allégé de tout notre amour!
Dans mon âme ton coeur est lourd
Comme la pierre dans la fronde.

I. THE COURT OF LILIES

Scene I

(The twin brothers, bound to columns, pale and exalted. They throw back their heads to sing towards heaven.)

Brother, what would the world still hold
Without our love!
Thy heart weighs in my soul
Like the stone in a sling.



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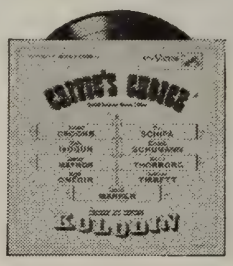
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Je le pèse; au-delà de l'ombre Je le jette vers le grand jour. J'étais plus doux que la colombe. Tu es plus fauve que l'autour.	I poise it; beyond the dark I cast it toward the light of day. I was gentler than the dove. More wild art thou than the eagle.
Toujours, jamais! Jamais, toujours! Fér ne m'effraie Feu ne me dompte. Beau Christ, que serait-il le monde Allégé de tout votre amour.	Ever, never! Never, ever! Iron cannot subdue me, Fire cannot subdue me. Fair Christ, what would the world still hold Without your love.
RÉCITANT: O Sanaé, voici mon arc. Je le serre dans cette main que perce un invisible clou.	SPEAKER: O, Sanae, here is my bow. My hand, grasping it, is pierced by an invisible nail.
Mais je veux lancer ma dernière fléche. . . . À qui?	I wish to send my last arrow — whither?
Adonaï, Dieu des cohortes invincibles, Dieu des combats sans merci, ô Toi qui abats	Adonis, god of invincible bands, god of merciless combat. To thee who downs horse and rider in the sea, who breaks,

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Dieu de la foudre, exauce, exauce
cette prière qui s'aiguise
au fer du dernier trait!
Je vise.
Mon Dieu, je te demande un signe
Si je suis digne. . . .
Gloire, ô Christ roi!
Et maintenant je me désarme
Je suis l'Archer certain du but.

without machines, the walls of false cities — god of thunder, hearken, hearken to my prayer, sharpened on the steel of the last dart!

I aim. O God, I ask for a sign — If I am worthy? Glory, O Christ King! And now I disarm — I am the archer sure of his mark.

SCENE II

CHORUS:

Sébastien, tu es témoin.

RÉCITANT:

Archers, si jamais vous m'aimâtes
Que votre amour je le connaisse
enfin à mesure de feu!
Otez-moi grèves et cuissards,
Genouillères et solerets.
Que je sois nu-pieds et nu-jambes
comme le vendangeur agile
qui s'apprête à fouler les grappes

SCENE II

CHORUS:

Sebastian! Thou art witness.
(*Ecstatic dance of Sebastian on the live coals.*)

SPEAKER:

Archers, if ever you loved me, may I now know your love by the measure of fire. Remove my leg and thigh armor, the casings of knee and foot, that leg and foot may be bared like the agile vintager before he heaps the red grapes in the steaming vat! Bring the vine shoots and stocks, the branches, the dead

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rouges dans la cuve fumante!
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les écailles de pins et tous les
roseaux de tout le midi
poudreux de soleil, pour la flamme
soudaine, ô frères; et couvrez
d'un grand bûcher les noirs tisons.
Je danserai plus haut, plus haut
que la flamme, sept fois plus haut.
Je vous le dis.

roots, the pine bark, and all the reeds from the South, dried by the sun, for the quick flame, O brothers, and cover the black embers with a great pyre. I shall dance higher, higher than the flames, seven times higher, I say.

SCENE III

LES JUMEAUX ET CORYPHÉES:

Hymnes, toute l'ombre s'efface
Dieu est et toujours sera Dieu!
Célébrez son nom par le feu.
Chantez les oeuvres de sa grâce,
Louez ses oeuvres en tous lieux.
Semez son nom mystérieux!

RÉCITANT:

Je danse sur l'ardeur des lys
Gloire, ô Christ roi!
Je foule la blancheur des lys
Gloire, ô Christ roi!
Je presse la douceur des lys
Gloire, ô Christ roi!

SCENE III

THE TWIN BROTHERS AND CORYPHÉES:

Sing praise, for darkness flees.
God is, and ever shall be God!
Extol his name by fire.
Sing his deeds of mercy,
Praise everywhere his works.
Spread his mystic name.

SPEAKER:

I dance on the heat of lilies. Glory, O Christ King! I tread the whiteness of lilies. Glory, O Christ King! I press the sweetness of lilies. Glory, O Christ King!



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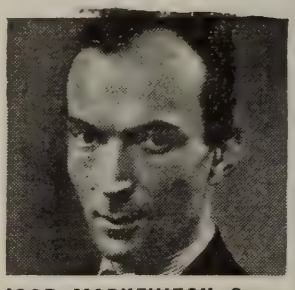
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Salut! O lumière,
Lumière du monde,
Croix large et profonde.
Signe de victoire,
Et Palme de gloire,
Et Arbre de vie.

SERAPHIC CHORUS:

Hail, O Light,
Light of the world,
Mighty cross,
Sign of Victory,
And palm of glory,
And tree of life.

RÉCITANT:

J'entends venir un autre chant,
J'entends les sept luths éternels.
Les lys font toute la lumière.
Ils font toute la mélodie.
Vous les fauchez, et il renaissent.
Vous les brisez, ils sont debout.

SPEAKER:

I hear another song approach, I hear the seven eternal lutes. From the lilies comes all the light; from them all the melody. Cut them and they spring up, break them and they stand.

CHORUS SERAPHICUS:

Voici les sept témoins de Dieu,
Les chefs de la milice ardente.
Tout le ciel chante!

SERAPHIC CHORUS:

Behold the seven witnesses of God,
Captains of the flaming hosts,
All the heavens sing.

II. LA CHAMBRE MAGIQUE

II. THE MAGIC CHAMBER

PRELUDE

RÉCITANT:

Le Jeune Homme, enveloppé de songes et de sorts, est debout contre la porte de bronze. Et, soudain, un chant pur se lève au delà du seuil infranchissable.

SPEAKER:

The young man under a spell of dreams stands against the bronze portal. And suddenly a pure song arises beyond the impassable threshold.



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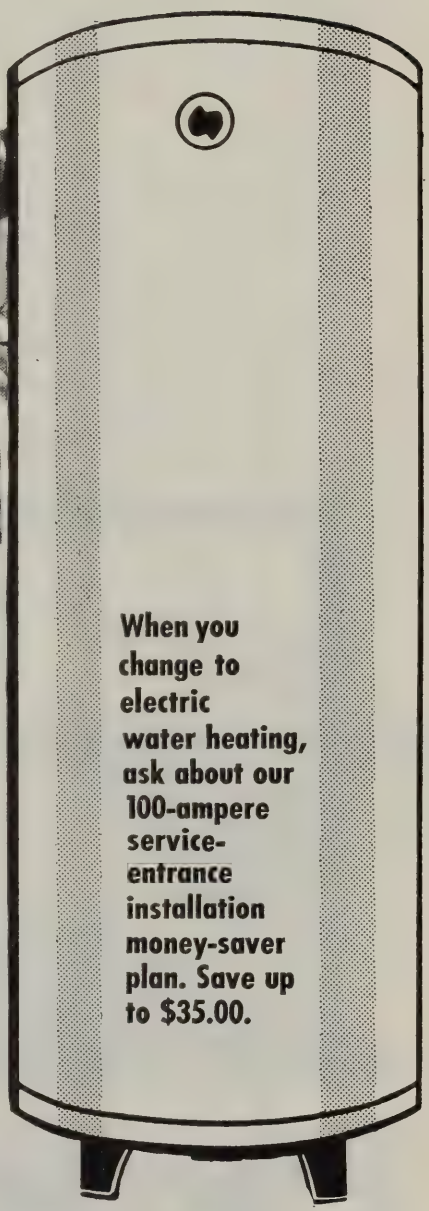
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La Voix de la Vierge Erigone (Solo):

Je fauchais l'épi de froment, oublieuse de l'asphodèle;
Mon âme, sous le ciel clément, était la soeur de l'hirondelle;
Mon ombre m'était près qu'une aile, que je trainais dans la moisson,
Et j'étais la vierge, fidèle à mon ombre et à ma chanson.

Récitant:

. . . La porte étant encore close, un autre chant se lève au delà du seuil infranchissable. Ce n'est plus le chant d'Erigone, la mélodie de la Vierge fille d'Icare qui volait parmi les étoiles du Lion, portant son épi d'or et ses larmes. C'est le chant inéffable de la Vierge sans tache, de la Tige de Jessé, da la Mère du Sauveur.

Vox Celestis (Solo):

Qui pleure mon enfant si doux, mon lys fleuri dans la chair pure?
Il est tout clair sur mes genoux,
Il est sans tache et sans blessure.
Voyez. Et dans ma chevelure tous les astres louent sa clarté.
Il éclaire de sa figure ma tristesse et la nuit d'été.

The Voice of the Maiden Erigone:

I was cutting the tufted corn, and forgetting the asphodel;
My soul, under the gentle heaven, was sister to the swallow;
My shadow was almost as a wing, which trailed through the new-cut grain
And I was the virgin, faithful to my shadow and my song.

Speaker:

Another song arises beyond the impassable threshold, through the closed door. It is no longer the song of Erigone, the melody of the maiden daughter of Icarus who reached the stars of the Lion, with tears and a sword of gold. It is the ineffable song of the spotless Virgin, of the line of Jesse, of the Savior's Mother.

Heavenly Voice:

Who mourns my child so gentle, my lily unfolded in pure flesh?
He glows with light upon my knees,
He is without fault and without blemish.
See. And in my crown all the stars praise his radiance.
His face lightens my sadness and the whole summer night.



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III. LE CONCILE DES FAUX DIEUX — III. THE COUNCIL OF FALSE GODS

PRELUDE

RÉCITANT:

César,
Sache que j'ai choisi mon dieu.
. . . celui, celui
que tu nommes l'esclave rouge,
le monarque d'un jour, le roi
sanglant, je l'ai choisi de toute
mon âme, au delà de mon âme.

SPEAKER:

Caesar, know that I have chosen my God . . . Him that you call the bloody slave, the monarch of a day, the bleeding King, I have chosen him with all my soul, with more than my soul.

LES CITHARÈDES:

Paian, Lyre d'or, Arc d'argent!
Seigneur de Délos et de Sminthe,
Beau roi chevelu de lumière.
Apollon!

THE SINGERS:

Paean, golden lyre, silver bow!
Great lord of Délos and of Smintheus.
Fair king clothed in light
Apollo!

RÉCITANT:

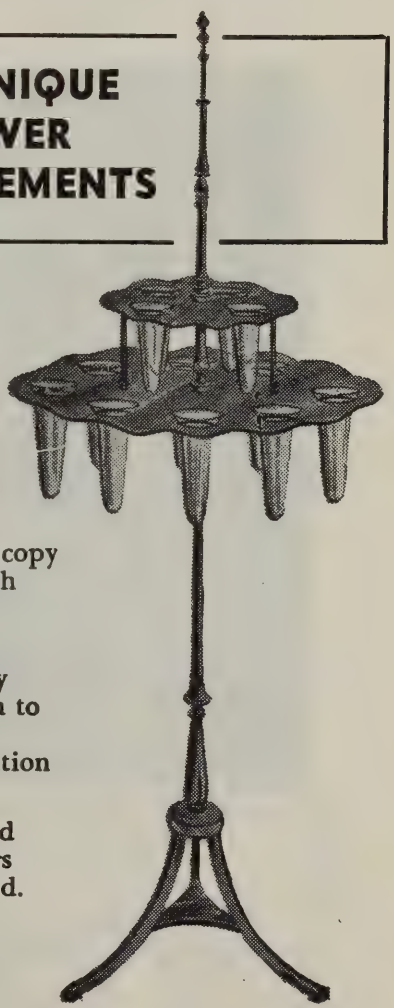
Cessez. Cessez, ô citharèdes
d'un demon qui n'a plus de char
ni plus de traits ni plus de nerfs
à la lyre et à l'arc, ni plus
de diadème sur la honte
de son front. Silence! Silence!

SPEAKER:

Cease, cease thy song to a monster who has no chariot, no features or nerves, no diadem on his shameful brow. Silence! Silence!



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César, écoute l'autre lyre.
Je ne chanterai pas mon hymne.
Ah, j'ai trop d'amour sur mes lèvres
pour chanter et mon coeur m'étrangle
jusqu'à ce que je ne l'entende plus.
De la profondeur de tes yeux,
regarde. Ecoute, et puis regarde.
Ne tremble pas.

Caesar, hear another song. I will not sing my hymn. Ah, I have too much love on my lips to sing, and my heart contracts until I can hear no more. Gaze from the depths of your eyes. Listen and gaze. Tremble not.

Avez-vous vu celui que j'aime?
L'avez-vous vu?

Have you seen him whom I love? Have you seen him?

Il dit alors: "Mon âme est triste jusqu'à la mort. Restez ici et veillez." Et il se prosterne et dit dans sa prière: "Ecarte cette coupe de moi, Seigneur. Toutefois, non comme je veux mais comme tu veux." Sa sueur tombe comme gouttes de sang, trempe la terre.

Then he said: "My soul is sad unto death. Stay here and watch." And he knelt and said in his prayer: "Lord, spare me this cup. Be it ever as Thou wishest, not as I wish." His sweat falls like drops of blood, soaks the earth.

CORYPHÉES:

Ah! Tu pleures le Bien-Aimé.
Tu pleures l'Archer du Liban.
O soeurs! O frères!
Il est mort, le bel Adonis.

CORYPHÉES:

Ah! you mourn the loved one.
You mourn the archer of Liban.
Oh sisters, brothers!
He dies, the fair Adonis.



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Les Femmes de Byblos:
Hélas, tu pleures, Adonis.
Il se meurt, le bel Adonis.
Femmes, pleurez!

The Women of Byblos:
Ah! You weep, Adonis.
He is dying, the fair Adonis.
Women, weep!

Vox Sola (Solo):

"Je souffre." Il a gémi. Écoute: "Je souffre! Qu'ai-je fait? Je souffre et je saigne. Le monde est rouge de mon tourment. Ah! Qu'ai-je fait? Qui m'a frappé? J'expire, je meurs, ô beauté! Je meurs, mais pour renaître impérissablement."

Single Voice:

"I suffer." He groaned. Listen: "I suffer! What have I done? I suffer and I bleed. The world is red with my torment. Ah! what have I done? Who has struck me? Expiring, I yield, vision rare! I die to rise again to imperishable life."

Chorus:
Adonis! Hélas! Pleurez!

Chorus:
Adonis! Alas! Weep!

Récitant:
Quel est ce jeune homme tout blanc
assis à l'entrée du sépulcre?
"Vous cherchez le crucifié.
Et pourquoi cherchez-vous parmi
les morts celui qui est vivant?"
Or Il est là debout. Il dit:
"Ne pleurez plus."

Speaker:

Who is this young man, all white, seated at the entrance to the tomb? "You seek the crucified; why do you seek among the dead one who is living?" There he stands. He says: "Weep no longer."

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VOX SOLA (Solo):

Cessez, O pleureuses! Le monde est lumière, tel qu'il l'annonce.
Il renaît dieu, vierge et jeune homme, le Florissant,

Il renaît, il se renouvelle, O frère des saisons jumelles.
Debout! La mort est immortelle, dieu, par ton sang.

CHORUS:

Io! Adoniastes!
O soeurs, O frères, exultez!
Le Seigneur est ressuscité.

Il conduit la danse des astres.
Déliez vos cheveux.
Dénouez vos ceintures, femmes!
Du noir Hadès, où sont les âmes
Il nous revient, le Bienheureux.

RÉCITANT:

Jésus, Jésus, Jésus, à moi!
(*Fin de la musique*)
Au secours, Seigneur! A mon aide!

SINGLE VOICE:

Cease, mourners! The world is light as he proclaims it.
He is reborn, God, virgin, and youth, the Flower,

He is reborn, renewed, oh brother of twin seasons.
Arise! Death is immortal, oh God, by thy blood.

CHORUS:

Io! Worshippers of Adonis!
Oh sisters, brothers, rejoice!
Our lord has risen again.

He leads the celestial dance.
Unbind your hair.
Loosen your garments, women!
From the depths there comes to us
The blessed one.

SPEAKER:

Jesus, Jesus, Jesus, turn to me! Help, O Lord! Help me!

Anne Starr

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(*Continued from page 664*)

Nevertheless, many obeyed the command. The work for a while was a subject of controversy, with the inane objection that Ida Rubinstein, who impersonated the Martyr, was of Jewish birth. Debussy was neither passive nor silent. He gave an interview to *Comoedia* on May 18, saying in part:

"From the artistic point of view such decrees cannot be considered. I assure you that I wrote my music as though I had been asked to do it for a church. The result is decorative music, if you like, a noble text, interpreted in sounds and rhythms; and in the last act when the saint ascends into Heaven, I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer concerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity."

Before controversy had arisen, on February 11, he had made a profession of faith in an interview for *Excelsior:* "I do not practice religion in accordance with the sacred rites. I have made mysterious Nature my religion. I do not believe that a man is any nearer to God for being clad in priestly garments, nor that one place in a town is better adapted to meditation than another. When I gaze at a sunset sky and spend hours contemplating its marvellous, ever-changing beauty, an extraordinary emotion overwhelms me. Nature in all its vastness is truthfully reflected in my sincere though feeble soul. Around me are the trees stretching up their branches to the skies, the perfumed flowers gladdening the meadows, the gentle grass-carpeted earth . . . and my hands unconsciously assume an attitude of adoration. . . . To feel the supreme and moving beauty of the spectacle to which Nature invites her ephemeral guests! — that is what I call prayer. . . ."

• •

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Le Christ règne! Tu n'es que fange, La mort est vie.

Christ reigns! You are nothing. Death is life.

IV. LE LAURIER BLESSÉ

IV. THE BROKEN LAUREL

PRELUDE

RÉCITANT:

César a dit: "Amenez le au bois d'Apollon; liez le au tronc du plus beau des lauriers; puis décochez contre son corps nu toutes vos flèches jusqu'à ce que vous vidiez les carquois, jusqu'à ce que son corps nu soit pareil au hérisson sauvage."

SPEAKER:

Caesar said: "Take him to the grove of Apollo; bind him to the trunk of the finest laurel; then release against his bare body all your arrows until your quivers are empty, until his body is like a wild porcupine."

O Archers, il faut que je meure, il faut que je meure.

O archers, I must die, I must die.

Il faut que des mains d'hommes me tuent. . . Vos mains fraternelles.

The hands of men must kill me — even your brotherly hands.

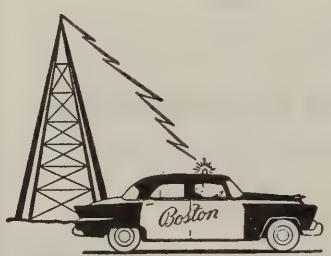


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You love me, but you fail to exalt my mystery. I tell you that I shall be reborn. Have no fear. It is the truth I tell you. He who most deeply wounds me, most deeply loves me.

Ô tremblement de mon âme! Je sens mon âme et l'arbre trembler jusqu'au bout des racines les plus cachées.

O trembling of my soul! I feel my soul and the tree trembling to the ends of their most hidden roots.

Il est là, le Pasteur. Il porte la brebis autour de son cou, sur ses épaules. . . .

He is there, the Shepherd. He bears the sheep around his neck, on his shoulders.

Des profondeurs, des profondeurs j'appelle votre amour, Archers! Des profondeurs, des profondeurs je vous appelle! Rapprochez — vous. La nuit tombe. Il faut qu'on mire de près, de près, pour frapper juste. Lequel voudrai-je encore élire d'entre vous? Celui qui

From the depths — I call upon your love, archers! From the depths, I call upon you! Come near. Night is falling. Close, close, to strike true. Which among you would I choose? Him who takes the keenest of his darts, adjusts it best, and lets it fly with such force that the shaft





ajuste mieux que tout autre le plus âpre de ses dards et qui le décoche de telle force . . . qu'il blesse l'écorce de l'arbre me perçant de toute la hampe. Celui-là, certes, je saurai qu'il m'aime, qu'il m'aime à jamais.

goes through and sinks into the tree. I shall know that this one loves me, loves me unceasingly.

Des profondeurs, des profondeurs j'appelle votre amour, Elus! chaque flèche est pour le salut, afin que je puisse revivre. Ne tremblez pas, ne pleurez pas! Mais soyez ivres, soyez ivres de sang comme dans les combats. Visez de près. Je suis la Cible. Des profondeurs, des profondeurs j'appelle votre amour terrible.

From the depths, I appeal to your love, chosen ones! Each arrow is surety of my rebirth. Tremble not, weep not! But be drunk, drunk with blood as in battle. Come close — I am your mark. From the depths, I appeal to your terrible love.

Béni soit le premier! Benie soit l'Etoile première! Encore! Votre amour! Votre amour! Encore! Encore! Encore! Amour éternel!

Blessed be the first! Blessed be the first star! Again! Your love! Your love! Again! Again! Again! Love eternal!

CHORUS SYRICUS:

Hélas! Ah!
Pleurez, Ô femmes de Syrie,
Criez, "Hélas! ma Seigneurie!"
Toutes les fleurs se sont flétries.
Criez! Pleurez, ô femmes de Syrie!
Il va dans la pâle prairie!

SYRIAN CHORUS:

Alas!
Weep, oh women of Syria!
Cry, "Alas, my Lordship!"
All the flowers are withered.
Weep, oh women of Syria!
He goes to the barren desert!

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Il descend vers les noires Portes,
Tout ce qui est beau l'Hadès morne l'emporte.
Renversez les torches.
Eros! Pleurez.

He descends to the black portals,
All that is fair, dismal Hades takes from him.
Lower the torches.
Eros! Weep.

(Suddenly the women who receive the body see the arrows disappear as rays of light in the wounds.)

V. LE PARADIS

CHORUS MARTYRUM:

Gloire! Sous nos armures flamboyez, ô blessures!
Qui est celui qui vient?
La lys de la cohorte.
Sa tige est la plus forte.
Louez le nom qu'il porte: Sébastien! Sébastien!

CHORUS VIRGINUM:

Tu est loué.
L'étoile de loin parle à l'étoile et dit un nom, le tien.
Dieu te couronne.
Toute la nuit, comme une goutte à ton front, est dissoute, Sébastien!

V. PARADISE

CHORUS OF MARTYRS:

Glory! Wounds shine forth beneath our armor!
Who is that who comes?
The lily of the cohort.
His stem is best of all.
Praise the name he bears: Sebastian! Sebastian!

CHORUS OF VIRGINS:

Thou art praised.
Star speaks to distant star, and speaks a name: thine.
God crowns thee.
Night itself as a drop on thy brow is vanished, Sebastian!



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CHORUS APOSTOLORUM.

Tu est Saint.
Qui te nomme
Verra le fils de l'homme.
Qui sur son coeur te tient
Sourire de ta grâce.
Jean t'a donné sa place,
Tu boiras dans sa tasse, Sébastien!

CHORUS ANGELORUM:

Tu es beau.
Prends six ailes
D'Ange, et viens dans l'échelle
Des feux musiciens,
Chanter l'hymne nouvelle
Au Ciel qui se constelle
De tes plaies immortelles,
Sébastien.

ANIMA SEBASTIANI:

Je viens, je monte.
J'ai des ailes.
Tout est blanc.

CHORUS OF APOSTLES:

Thou art Saint.
Who names thee
Will see the son of man.
Who bears thee in his heart
Smiles with thy grace.
John has yielded his place,
Thou wilt drink from his cup
Sebastian!

CHORUS OF ANGELS:

Thou art beautiful.
Take six wings of Angels,
Come to the scale of music's host,
There to sing a new hymn
In heaven where are praised
Thy immortal wounds,
Sebastian.

SPIRIT OF SEBASTIAN:

I come, I ascend.
Born on wings,
All is white.

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Mon sang est la manne qui blanchit le désert de Sin.
Je suis la goutte, l'étincelle et le fétu.
Je suis une âme, Seigneur, une âme dans ton sein.

My blood is the manna which whitens the desert of Zin.
I am the drop, the spark, the germ of life.
I am a soul, Lord, a soul in thy bosom.

CHORUS SANCTORUM OMNIUM:
Louez le Seigneur dans l'immensité de sa force.
Louez le Seigneur sur le tympanon et sur l'orgue.
Louez le Seigneur sur le sistre et sur la cymbale.
Louez le Seigneur sur la flute et sur la cithare.
Alleluia. Alleluia.

HOLY CHORUS:
Praise the Lord in the greatness of his power.
Praise the Lord on the dulcimer and organ.
Praise the Lord on the timbrel and the cymbal.
Praise the Lord on the flute and cither.
Hallelujah. Hallelujah.

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ENTR'ACTE

FOR A 200TH BIRTHDAY

(January 27, 1956)

The most appropriate book that has come out in the present season is "Mozart in Retrospect" by A. Hyatt King (Oxford University Press). It is appropriate as an account of how Mozart and his music have fared in the eyes of the world through two centuries, or rather through the 196 years which have passed since he began to compose. The following summary of those years is largely based on this book.

MOZART'S music today is more generally enjoyed than it has been at any time in the past. The long passage of years since his death has been marked by a continuous effort towards ordering and publishing the vast store of his music, an effort only now reaching its final stage. During this time the popularity of Mozart, although growing prodigiously in the years after his death and again in our own epoch, suffered an inevitable eclipse through that part of the past century when Romanticism dominated, when there was an increasing attention



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to color, huge dynamics, "program," intense emotionalism. In those years the music of Mozart, with its special contained beauty of form and line, its quieter though unexampled delicacy, seemed "thin" by comparison and was often more respected than listened to and loved.

Some of us (we older ones) can remember the day when any pianist or violinist bent upon his own glory put Mozart's incomparable concertos at the bottom of his list if he played them at all. Any opera company outside of Central Europe depended upon the *verismo* of Puccini or Mascagni to fill the house and revived *The Magic Flute* or *Figaro* for the sake of prestige (if at all) with the certainty of a poor box office. Not very long ago *Eine kleine Nachtmusik* was an unnoticed item in the catalog. *Così fan tutte* not so long ago was an ugly duckling. In the last few years all of us have been able to experience the satisfaction of searching out Mozart's vast treasury with a sense of fresh discovery. The earlier symphonies and quartets, many fine divertimenti, are coming to the delighted attention of audiences every year. The phonograph recording companies are probing the less known corners among the 626 regular Köchel numbers with the result that the casual listener can now have a considerable acquaintance with the

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symphonic, the operatic Mozart and, not least, the intimate Mozart of the chamber music. The choral Mozart invites further investigation.

Even in his last years, the years of his great operas, the Viennese were not yet aware of the importance, the stature of the composer in their midst – he was one of many in that music-loving center, praised by some musicians and envied or disapproved by many others. He was best known as a pianist, as Bach had been as an organist; for, at the piano, playing one of his solo works or concertos, he was irresistible. Nevertheless, he never won the honor or security of a permanent lucrative post. His operas were applauded, for the immediate charm of his melodies could not have failed to catch the popular fancy. At the same time, his orchestral procedure in opera was frowned upon. When the Emperor, according to a familiar anecdote of which there are three versions, objected that the score (probably of *Le nozze di Figaro*) had "too many notes," Mozart answered his monarch that there were "exactly as many as necessary." The Emperor was voicing a fairly general opinion that the orchestra was stepping out of its place as the provider of mere unobtrusive accompanying chords in the figured bass tradition. Mozart was of course enhancing his vocal effects with a constant play of adroit color and melodic currents in the

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orchestra, always, as we now perceive, to the advantage of the singer and to the perfect turning of the whole.

The elevation and beauty of Mozart's art began to be adequately realized immediately after his death, not in this case as mere posthumous attention but because in his thirty-fifth year he had recently produced such works as *Don Giovanni, Figaro, Die Zauberflöte,* many instrumental masterpieces which soon came to be discovered and most of which were still unpublished until his death. It was not his fate, as it had been the fate of Bach, to be immediately blocked out of general attention by the incursion of new ways; nor did his music, as Bach's had done, have to wait a century for new discovery. Mozart came near the end of the "Classical" century, but not too near. When he died, France had just more or less obliterated the class for whom he composed. Beethoven, aged twenty-one, was making his first bid for attention in Vienna. "Romanticism" was coloring literature and was soon to do the same in music, but it had not yet done so. Mozart was never reproached at that time for his formal classicism, but rather for the bold innovations within his developments, fore-glimpses of ways to come, which, if he had lived to a normal age, he would undoubtedly have followed through. He was never an innovator from the ground up – a phenomenon destined for the later century, but an innovator within the frame of prudent conformity. His outbursts of unorthodoxy came in the very ebullience of his imagination. He was not in a position to challenge conformity in opera nor to be autocratic with the librettists who came his way. Schooled by his father into watching for advantage and the favor of advancement, he would have had no

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motive, no natural inborn inclination to declare war on the gallant style of his period. These musical ways delighted him, they suited him, and if he changed them it was in the high spirits of the moment rather than with any dire intent. It remained for Beethoven or Wagner of a later day to write an unprecedented composition quite unbidden and leave it to be performed by any who had the perseverance to tackle and master it.

Mozart could be daring, too. His operatic style, as has been pointed out, was too rich for conservative tastes. The Overture to *Don Giovanni,* with its ominous scales, prophetic of the Don's damnation, was objected to. In the realm of the string quartet, where it must be admitted the composer courted less disaster through disapproval, Mozart could be bold and challenging. The Quartet in C Major, K. 465, met with heavy censure. Prince Grassalkovics, when he received the Quartet in printed parts and beheld that the dissonances in the introduction were not errors but intended, tore up the music in a rage. Giuseppe Sarti made an attack in print upon the Quartets K. 421 and 465, deciding that Mozart "is only a clavier player with a depraved ear — he is a sectary of the false system which divides the

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octave into 12 semi-tones". (!) The publisher Hoffmeister, receiving from him the Piano Quartets K. 478 and 493, wrote to him, "Compose in a more popular style, or else we can neither print nor pay you for anything further." The Berlin publisher Hummel sent back some manuscripts for the same reason.

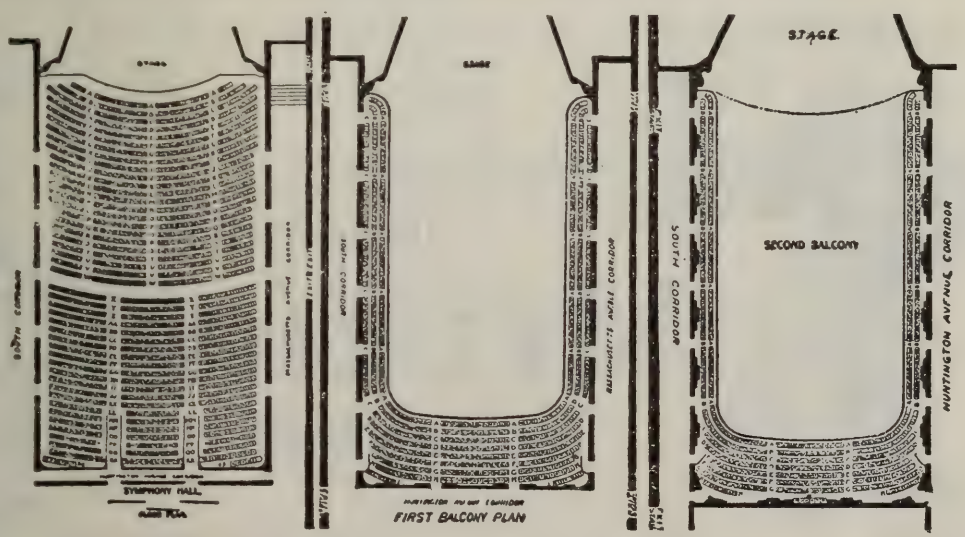
The general awakening to the importance of Mozart shortly after his death, due mostly to his operas, was the beginning of a movement which has been going on ever since. *Don Giovanni* and *The Magic Flute* had an immediate vogue. *Figaro* lagged at first. *Die Entführung* and *Così* flourished mostly in Central Europe. Even the *opere serie, La Clemenza di Tito,* and *Idomeneo,* now quite out of style as a form, enjoyed many performances. The instrumental works, especially the music for piano, became known in every parlor. Only a few pieces had found publication before his death – works for piano solo, violin sonatas, odd chamber works and even seven of the piano concertos. Soon the demand brought one publisher after another to the fore. The operas hitherto available only in "selections" were put out in complete vocal score. Between 1807 and 1809 orchestral scores (as well as their parts) appeared for the first time in print. These were the last

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four symphonies (by Cianchettini and Sperati, London). Härtel, of the Leipzig firm of Breitkopf & Härtel, made the first genuine attempt at a complete edition and came forth in 1806 with 17 volumes, including *Don Giovanni* and three Masses in full score. Mr. A. Hyatt King figures that "by the early 1820's nearly two-thirds of Mozart's music was easily available in print." Breitkopf & Härtel continued to be leaders in publication and announced in 1875 the "first complete edition." By 1883 the volumes in series according to category were available. Supplements followed, conditioned by later research. In 1937 Edwards Brothers in Ann Arbor, Michigan, announced a reprint edition with corrections, which is now nearing completion. The various additions and corrections involved in the publication of the complete works was much aided by Ludwig Aloys Friedrich von Köchel (born in 1800; knighted in 1842; died in 1877), the compiler of the Thematic Catalog, first published in 1862. The usefulness of the Catalog merits its maker's immortality to the extent of the use of the initial "K" wherever a properly prepared program is printed. The *Chronologisch-Thematisches Verzeichnis* was revised by Waldersee in 1905 and again by Einstein in 1937.*

There had been earlier attempts at a catalog, the first by Aloys Fuchs in 1837 based on Mozart's personal listing and on communion with the widow. Behind this was Johann Anton André, publisher and assiduous collector of Mozart's manuscripts. The first book on Mozart

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* Alfred Einstein, by far the most valuable Mozart scholar of our time, reordered the chronology of the Catalog according to later findings and supplied invaluable "remarks" about the individual works, separating the sheep from the goats in the Appendices. Einstein lists among the "spurious" works, for example, the so-called "Adelaide Concerto" for violin (performed at the Boston Symphony concerts March 23, 1934), assembling evidence which all but damns the work. Charles L. Cudworth (*Notes*, September, 1955) takes the further unscholarly leap into conjecture stating that this Concerto is "probably by Henri Casadesus."



was by Franz Niemtschek (Prague, 1798). The first full-length biography was by Georg Nikolaus von Nissen, who had married the composer's widow. It was in 1856–58 that Otto Jahn, like Köchel not a musician and like him an orderly-minded Teuton, brought out the first edition of his four-volume *Life* which many have corrected but which no one since has attempted to supersede in length and completeness. Many have written valuable analyses of the works in one category or another — only Wyzewa and Saint-Foix have essayed them all. Alfred Einstein's *Mozart, His Character, His Work,* 1945, is warmly recommended as a summation in the light of research to date.

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MISCHA ELMAN was born in Stalnoje, Russia, January 20, 1891. As a small child he studied violin in Odessa with Alexander Fiedemann and made his first public appearance at the age of seven at a school concert. In 1901 he was taken to St. Petersburg to study with Leopold Auer at the Conservatory there. An appearance in Berlin in 1904 marked the beginning of his long public career. Mr. Elman had a considerable reputation in Europe when he came to this country in 1908, making his début with the Russian Symphony Orchestra in New York on December 10. He has made many tours of this country and other parts of the world. His first appearance with the Boston Symphony Orchestra was on January 1, 1909 (Tchaikovsky's Concerto). He has since appeared at these concerts April 4, 1909 (Pension Fund Concert, Beethoven's Concerto and Saint-Saëns' Introduction and Rondo Capriccioso); January 7, 1910 (Dvorák's Concerto), and January 6, 1911 (Lalo's *Symphonie Espagnole*); January 7, 1944 (Martinu's Concerto – first performance); November 30, 1945 (Tchaikovsky's Concerto).

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Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Mendelssohn completed his Violin Concerto on September 16, 1844. Ferdinand David was the soloist at the first performance, which took place at the Gewandhaus concerts in Leipzig, March 13, 1845. Niels W. Gade conducted. The composer was on hand to conduct the second performance, which was given at the same concerts, October 23, 1845, David again playing the violin part. The third performance was in Dresden, and the soloist Joseph Joachim, then aged fourteen (November 10, 1845).

The following violinists have performed this concerto with the Boston Symphony Orchestra in the Friday and Saturday series: Alfred de Sève (February 17, 1882); Willis E. Nowell (December 24, 1885); Charles Martin Loeffler (December 10, 1886); Franz Kneisel (March 22, 1895); Leonora Jackson (February 16, 1900); E. Fernandez-Arbos (October 23, 1903); Marie Hall (January 26, 1906); Sylvain Noack (December 26, 1913); Fritz Kreisler (January 1, 1915); Fredric Fradkin (February 14, 1919); Toscha Seidel (February 9, 1923); Nathan Milstein (March 20, 1936); Jascha Heifetz (January 29, 1937); Yehudi Menuhin (February 4, 1938); Richard Burgin (April 20, 1945); Yehudi Menuhin (December 28, 1945); Isaac Stern (February 10, 1950).

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IT WAS in 1844, three years before his death, that Mendelssohn put the last touches upon his concerto for the violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve — symphonies and operas included — and for the most part never published. Among the many accomplishments of the young Felix were the violin and the viola, although the piano remained his chosen instrument.

In July, 1838, he wrote to his friend Ferdinand David, the violinist: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no

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peace." Meeting encouragement, he wrote again in the following summer: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and I have a few propitious days here. I shall bring you something of the sort, but it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to be played on the E string!"

Still, he proceeded with caution, taking care that the violin part should be written to the best possible advantage. It was not without considerable correspondence with David on one point or another that the work was completed. He made further revision in the solo and orchestral parts both. Even after the score had gone forward to the publishers in December, there was still further polishing of details, David for example touching up the cadenza according to his own lights. Those who are quick to condemn Mendelssohn for his "fatal facility" should study the meticulous evolution of the violin concerto.

The violinist proceeds at once with the songful main theme, to an accompaniment of the string orchestra. After a considerable amount of displayful passage work, the soloist yields first place to the orchestra, which makes its own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is

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considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The andante follows without break, the violin taking the lead in the presentation of the theme. The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment which extends to the solo part itself. A short reprise leads, by way of a transitional allegretto, to the finale, allegro molto vivace. The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration. There is hardly a breathing space in the part to the very end of the rondo, and the composer loses no opportunity to set off his soloist with all the orchestral adroitness of his best scherzo style.

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SATURDAY EVENING, February 4, *at* 8:30 *o'clock*

Mozart . . . . . Adagio and Fugue for String Orchestra, K. 546

Mozart . . . . . Serenade in B-flat major for 13 Wind Instruments, K. 361

Largo; Molto allegro
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Menuetto
Rondo; Allegro molto

Copland . . . . . Symphonic Ode, 1955

(Composed for the 75th Anniversary of the Boston Symphony Orchestra; First Performance)

INTERMISSION

Brahms . . . . . Symphony No. 4 in E minor, Op. 98

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II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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with historical and descriptive notes by

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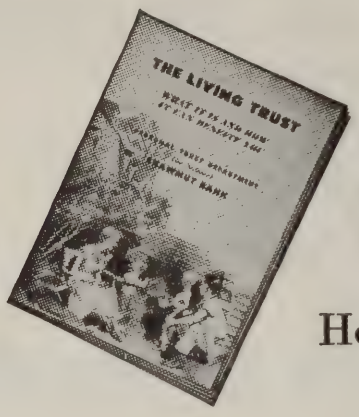
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MOZART ON THE VIOLIN

(*A report of an interview with Jascha Heifetz by Albert Goldberg, music critic of the Los Angeles Times, reprinted from the Saturday Review, January 28, 1956.*)

The greatest problem a violinist encounters in playing Mozart is the ornamentation, Mr. Heifetz thinks. "I have read all the books on the subject including Leopold Mozart's 'School of Violin Playing,'" he said, referring to the authoritative work of the great composer's father, himself an outstanding pedagogue of the instrument. "But many of the ornaments I find unplayable as written. One must use the text as a basis, and then make up one's own mind when to disregard it."

As between the many extant editions of Mozart, he prefers "those that have been least tampered with." Whenever possible he has acquired photostatic reproductions of the originals. Even so, he says, "the original has to be interpreted. You have to use common knowledge and instinct, and, finally, whatever taste you may possess."

The fact that Mozart was essentially a pianist rather than a violinist is revealed in some of his writing for the stringed instrument, Mr. Heifetz believes. But he points, too, to the evidence that many of the great violin concerti—by Beethoven, Brahms, Mendelssohn, Glazounoff—were written by men to whom the violin was a secondary interest.

"There are some traces of a piano style to be found in Mozart's violin music," says Mr. Heifetz, "but in most cases he found a happy medium. He was a genius and knew by instinct what was right. Of course, as his father was a violinist he heard a lot of violin playing when he was growing up, and he was certainly an able violinist him-

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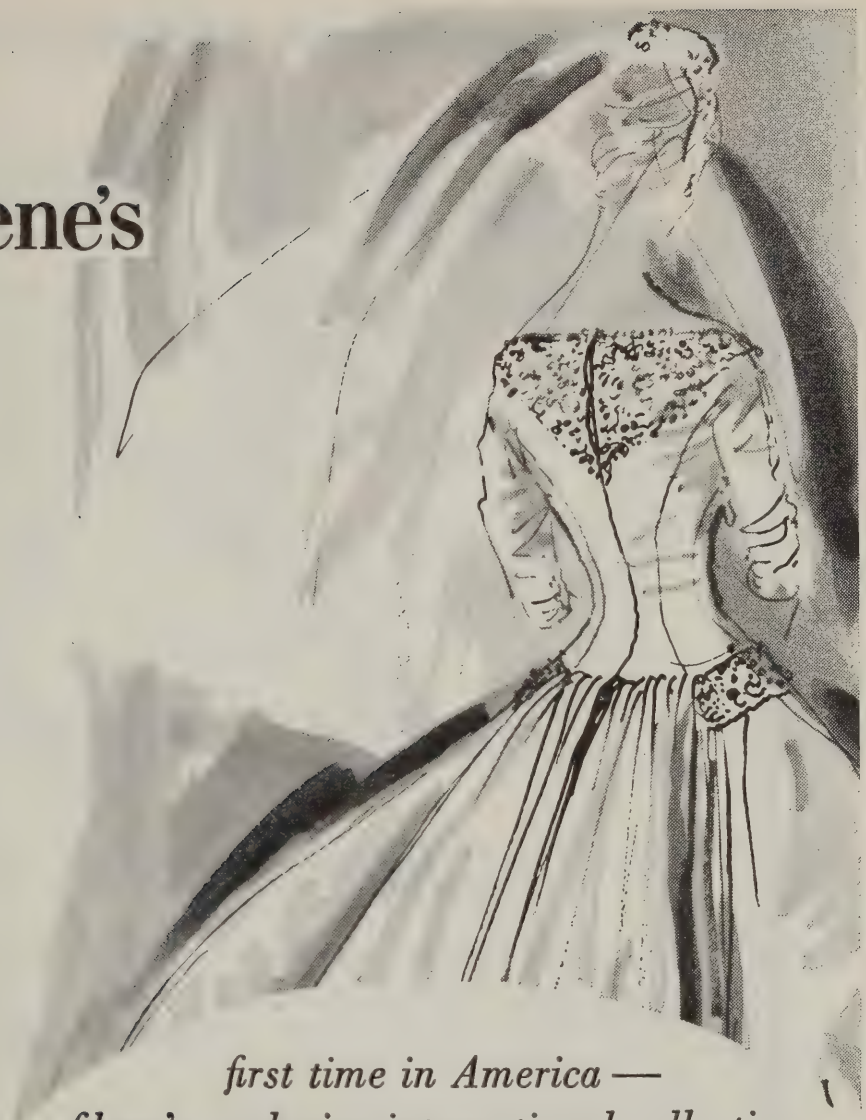
self." Mr. Heifetz notes, too, that "in some of the string quartets there are passages more difficult than any to be found in the concerti or sonatas. And in some of the sonatas Mozart solved the problem of balance between the violin and piano better even than Beethoven did."

"On the whole," said Mr. Heifetz, "Mozart's writing is very violinistic, but it is never easy. It all sounds, if you give it a chance. But you must play the music as written without adding any outside interpretation. The places that look, or even sound, easy are the really hard ones. You can't cover up very well. Simplicity and openness are the essentials. When you begin to add to it, or do more than is indicated in the music, then you get into difficulties. There must be sentiment without sentimentality. It is easy to underdo the sentiment and overdo the sentimentality. Mozart was a human being who wrote music that is full of sentiment. At the same time, it must sound direct, the way a child is before growing too old."

Regarding the proper interpretation of Mozart, Mr. Heifetz recalled an occasion when he was playing the D major concerto with Sir Thomas Beecham, and the conductor was instructing the orchestra on the proper way to play a *tutti* in the slow movement. "It must be simple," he explained. "It should sound innocent, like a breath of spring. It must float on the air like a voice from another world." At this, it was evident from the baffled looks on the faces of the players that something was amiss. "Well," said Sir Thomas, "anyway, play it *legato!*"

As a general rule, Mr. Heifetz cautions interpreters of Mozart's violin music to change the bow as little as possible in the long phrases. "You must think like an oboe player," he says. "If you take a breath in the wrong place you change the line and destroy the feeling. But, in a fast phrase, take it any way you please, as long as it comes out right. As Professor Auer used to tell us 'Play it with your nose, if you like—but make it sound!'"

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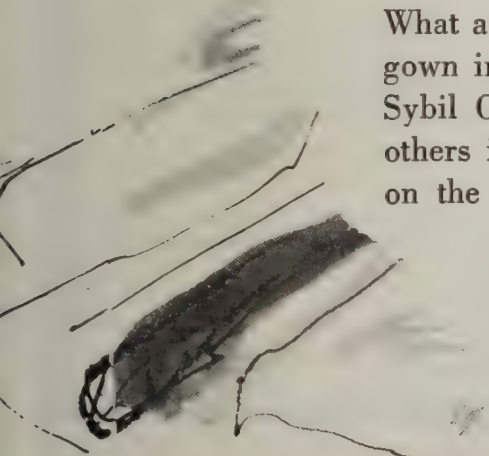
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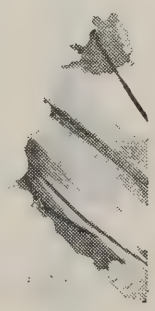
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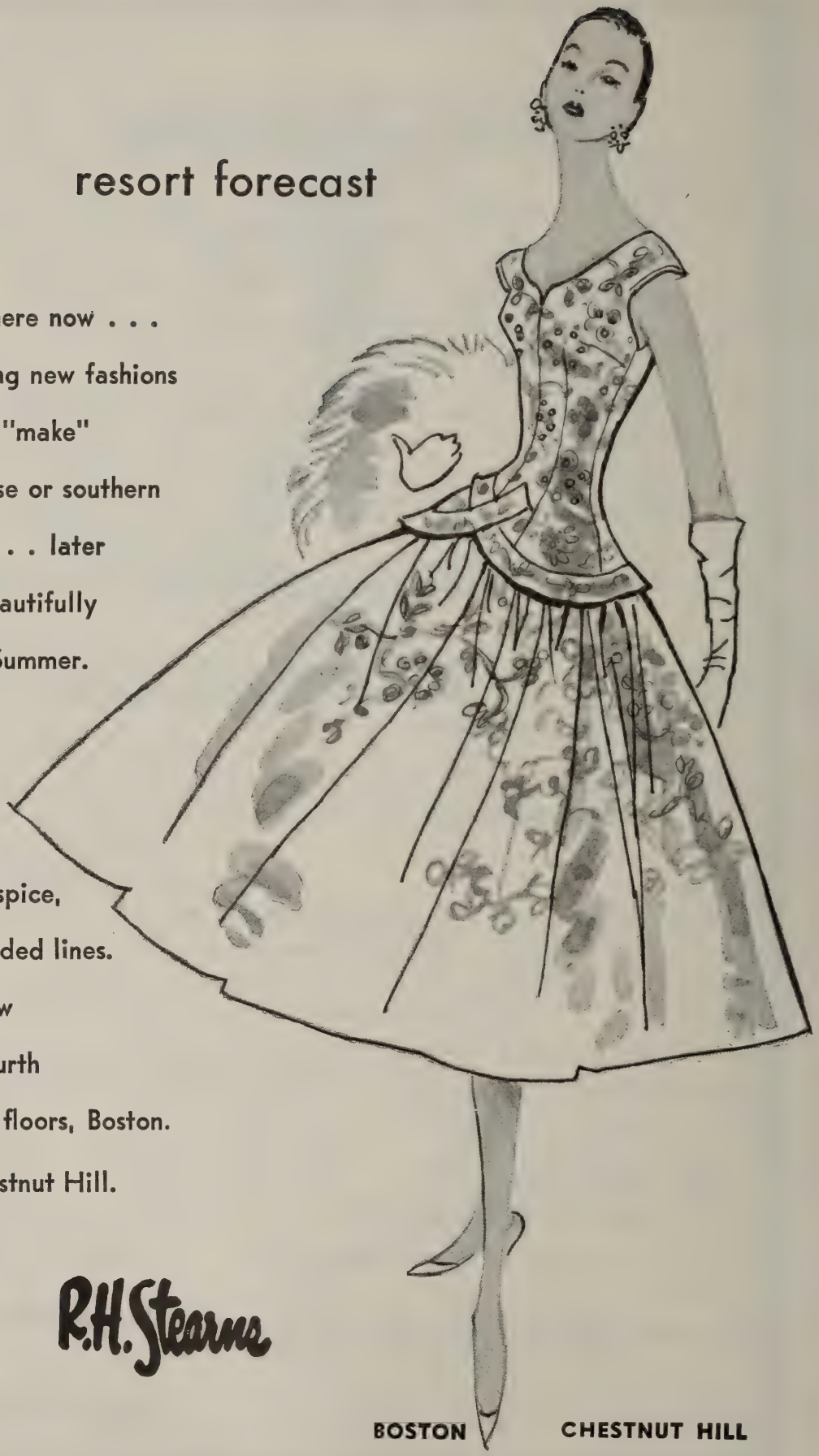
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By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart wrote the fugue at first for two pianofortes, December 29, 1783 (K. 426). In June, 1788, in Vienna, he arranged the piece for strings, adding an introduction. It was performed at the concerts of the Boston Symphony Orchestra November 25–26, 1910, Max Fiedler conducting it (according to the program) for the first time in Boston. It was performed at these concerts on November 9–10, 1945, and March 6–7, 1953.

MOZART, living in a musical age which was harmonically and melodically inclined, was seldom required to compose strict fugues. Masses for the Church called for fugal choral writing, and a great quantity of church music by Mozart, of which his C minor Mass is an outstanding example, is proof in itself of his contrapuntal abilities (and yet a traditional master like Padre Martini found Mozart's church music a compromise with the severities of the past). Mozart brought the fugue up to date for eighteenth century uses by giving



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it the fluent play found in his Overture to *The Magic Flute,* or in the finale of his *"Jupiter"* Symphony where all the customary fugal manipulations, cleverly concealed, can be detected by the expert.* The Fugue in C minor, like others which he wrote in his Vienna years, is evidence enough that Mozart could assume with ease the robe of the fugal logician, and acquit himself handsomely within archaic and prescribed bounds.

"The effect of the C minor Fugue," so Otto Jahn has written, "rests neither on the sound effects of the pianoforte nor on those of the stringed instruments. It is so broadly conceived, so earnestly and with such ruthless severity carried out, that the external means of expression fall into the background before the energetic enunciation of the laws of form, obeyed consciously, but without servility. Quite otherwise is the case with the introduction, which, written originally for strings, is expressly adapted to their peculiarities of sound effect. The harmonic treatment, and more especially the enharmonic changes, are of extraordinary beauty and depth, and occasion remarkable effects of suspense and climax. Most admirable is the art with which the character of the movement as an introduction is maintained, and the

* Mozart, like Beethoven, turned out "canons" for diversion. Sometimes he lifted them to higher purposes, as in his wind octet in C minor.



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defiant style of the following fugue clearly indicated, at the same time that the mind is tuned to a pitch of longing and melancholy which makes the entry of the categorical fugue a positive relief and stimulant."

• •

Gottfried, Baron van Swieten, whom Mozart met in Vienna, was a devoted, even an obstinate admirer of the music of Handel and Sebastian Bach, composers who in Vienna in his day were little known and seldom performed. The Baron's insistence that musicians should play this music and all of his friends listen to it had the fortunate result of leading Mozart, Haydn, and Beethoven after them into a wider acquaintance and a deepened interest in the music of Bach and Handel. This wealthy musical amateur held private musical sessions (borrowing the French title *"Concert Spirituel"*) each Sunday in Vienna from noon until two, and at these Mozart and Haydn each provided their talents as performers. For the trio or quartet groups of van Swieten's Sunday sessions, Mozart arranged eight fugues from Bach's "Well Tempered Clavichord," one from "The Art of Fugue" and one from an organ sonata, writing his own introductions or adapting movements from Bach. Jahn is of the opinion that the string arrangement of the Fugue in C minor and its introduction were made expressly for

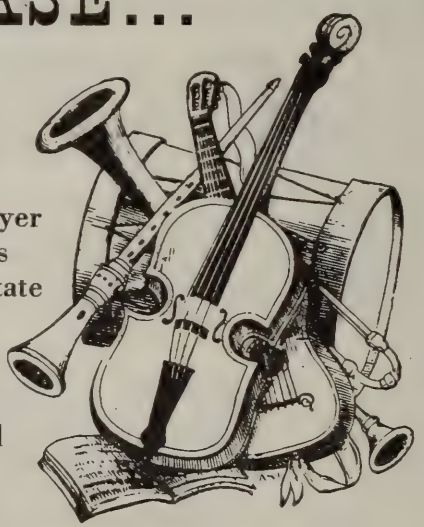
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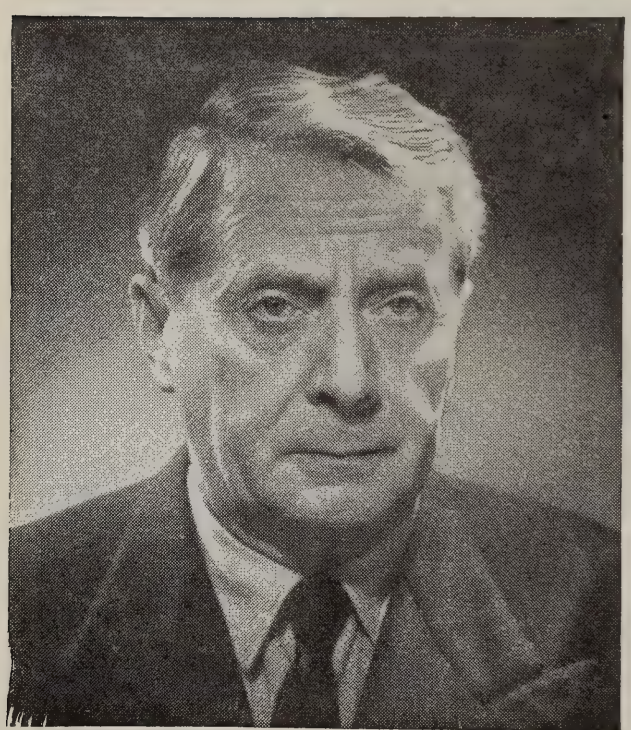
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a quartet at the Baron's.* So insatiable was this enthusiast that Mozart wrote his father in Salzburg to ransack the house for fugues or even some of the church music which Leopold (himself something of an old-schooler) had once written and decently laid away in his attic. Mozart also revised several oratorios of Handel for performances which the Baron organized. It was thus an accidental circumstance which deflected the creative thoughts of Mozart, and perhaps in some degree Haydn, into the old fugal channels. Beethoven later encountered van Swieten in Vienna in the same way, and this master's love for both Bach and Handel was no doubt greatly deepened, just as his acquaintance with

* And yet John Barbirolli, who studied the manuscript of the fugue, believes that it was undoubtedly intended for a larger string group:

"The whereabouts of the manuscript of the Adagio is at present unknown, but it is obvious from the manuscript of the Fugue (now in the possession of the British Museum), that Mozart intended it for string orchestra, and not for string quartet; for at Bar 110 I found, on examining the manuscript, that he writes separate lines for the 'cellos and basses (with of course different parts), his two staves being clearly marked, 'violoncelli' and 'contrabassi'. Apart from this incontrovertible evidence, another interesting and vitally important point which Mozart — with his amazing instinct for orchestration — must have realized at the time, is that the whole piece sounds as unsatisfactory for string quartet as it is magnificent for orchestra. The Adagio is of a wondrous beauty and depth of feeling, and the Fugue a marvel of contrapuntal felicity."

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their music, then difficult of access, was much extended. Beethoven copied out Mozart's fugue in C minor for his own study, an incident which confirms the importance of Mozart as in the line of great contrapuntal masters, like Beethoven after him.

The appearance of the Baron van Swieten on the musical scene in Vienna was thus as significant as the Baron himself, musically considered, was unimportant. He composed a series of symphonies which, Haydn once remarked, were "as stiff as himself." It was in Berlin that van Swieten had acquired his love for music in the strict style. Born in 1734, the son of the physician to the Empress Maria Theresa, Gottfried was trained for a diplomatic career and in 1771 was appointed by Josef II as Austrian Ambassador at the Court of Prussia. In Berlin there had grown up a deliberate cultivation of the music of Bach and Handel. Frederick the Great had been severe and uncompromising in his musical tastes. Friedemann Bach, living there, was an advocate of his father's style. Emmanuel Bach, chafing at these rigidities, left for Hamburg. F. W. Marpurg, with his famous handbook on general bass, was a force in Berlin, and so was J. P. Kirnberger. Kirnberger, who had been a pupil of Sebastian Bach, was chamber musician to the Princess Amalie of Prussia, a sister of the reigning king. The Princess pointedly frowned on Gluck, and favored performances of Bach. The cult which grew up in Berlin

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was so conservative that when the music by the "modernist" Haydn was performed, individuals were seen to leave the auditorium in protest. The Baron van Swieten did not carry his love of Bach and Handel so far as this. He was ready to admit the importance of Mozart and Haydn, especially insofar as they profited by the earlier masters. "As far as music is concerned," he wrote, "I have gone back to the times when it was thought necessary before practising an art to study it thoroughly and systematically. In such study I find nourishment for my mind and heart, and support when I am discouraged by any fresh proof of the degeneracy of the art."

When fortune took the Baron van Swieten from Berlin to Vienna, he carried with him a quantity of scores by Handel and Bach, together with such other fugues as he had been able to lay his hands on. Establishing himself in Vienna about 1778, he succeeded his father as Prefect of the Imperial Library. He took advantage of his position, rank and wealth to organize invitation concerts where fugues, then anything but popular in Vienna, were the principal fare. The Baron never permitted anything less than complete attention from his audi-



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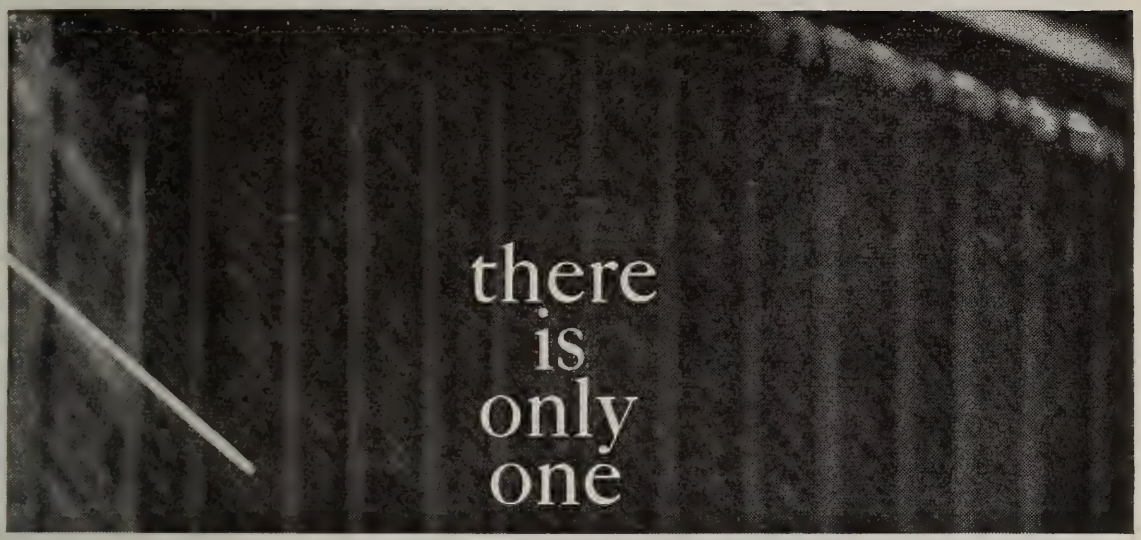
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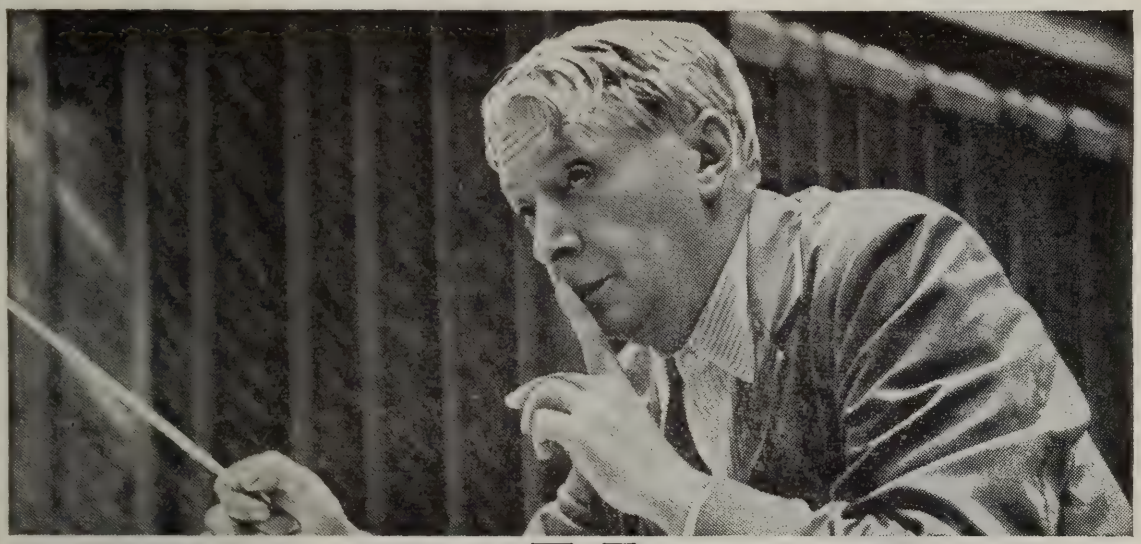
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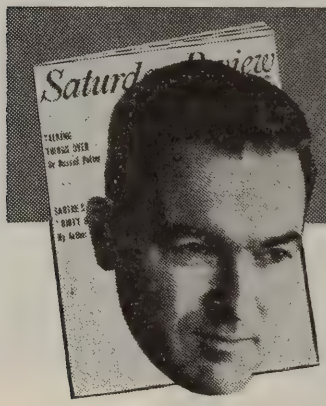
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ence. "Whenever a whispered conversation arose," so Jahn tells us, "His Excellency would rise from the seat in the first row, draw himself up to his full majestic height, measure the offenders with a long, serious look, and then very slowly resume his seat. The proceeding never failed of its effect. . . . In his intercourse with artists, however highly he might estimate them and their works, his demeanor was always that of a *grand seigneur,* and he enforced his own views with an air of somewhat overbearing superiority. This was Haydn's experience, and Mozart can scarcely have escaped some measure of annoyance from the same source."



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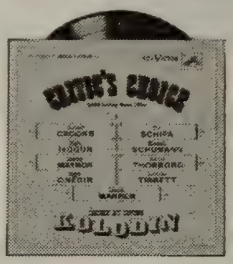
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MOZART AND COUNTERPOINT

(From Alfred Einstein's "Mozart, His Character and His Work")

WE NEED not trace here in detail Mozart's difficulties in connection with Bach or with polyphony. It need only be emphasized that they were real difficulties, a mute crisis of creative activity. Mozart was too great and fine a musician not to feel deeply and painfully the conflict produced when his habit of thinking in terms of *galant* and 'learned' music was shaken by the encounter with a living polyphonic style. Bach did not live to experience the musical dualism of the second half of the eighteenth century. The smallest gavotte, the shortest *passepied* from one of his clavier suites, though it may appear *galant,* is in reality as polyphonic in feeling as one of the organ chorales or the *Kunst der Fuge.* Can it be believed that Mozart was not deeply aware of the superhuman grandeur of this music, as an overpowering quality that was not to be found in the work of any of his contemporaries? Where in contemporary music were there compositions with the free logic of voice-leading, the scope and consistency of structure of Bach's organ trios? Mozart was never completely finished with this

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experience, but it enriched his imagination and resulted in more and more perfect works. The first is a *Menuetto in canone* in the Serenade for eight wind-instruments (K. 388, July 1782), with the *trio al rovescio* — an artful piece in which he is still influenced more by Joseph Haydn than by Johann Sebastian Bach. The second is perhaps the Fugue for Two Claviers in C minor. . . . And the crown of his labors with the fugue is found in the Fantasy in F minor for an organ-mechanism in a clock, dating from the last year of his life, or the Adagio and Allegro for a similar instrument (K. 594), finished a few months before. Here his mastery achieved full freedom in the conquest of the 'strict style'; and it is the more remarkable because he wrote the Adagio and Allegro with extreme unwillingness (' . . . as it is a kind of composition which I detest . . .') 'for the watchmaker,' namely Count Deym, who had commissioned the piece as commemorative of the death of a hero, Field Marshal Laudon.

[*Mr. Einstein in the same chapter discusses Mozart's relations with Padre Martini at Bologna, where his proficiency in the strict church style was put to a searching test, with less success than his father has led us to suppose.*]

Mozart had occupied himself with older, stricter polyphony, when he visited Bologna and Padre Giambattista Martini in the spring and



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At least, so says John M. Conly, editor of HIGH FIDELITY, who recently spent a week in Boston, nearly all of it in Symphony Hall, observing the BSO at close quarters while it began its 75th year of music making. As he reports in the magazine's lead article for February, the BSO not only sounds harmonious but IS harmonious, as an organization of working human beings — and there would seem to be a connection between the two kinds of harmony.

There is also a connection, Conly finds, between the musical merit of this Orchestra which now belongs truly to the world — and the fact that it first belonged strictly to Boston. This comes out as the people of the Orchestra tell its story in the pages of the article.

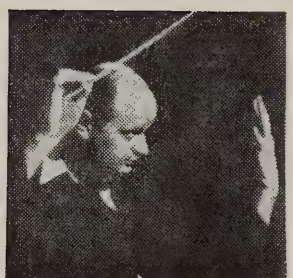
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autumn of 1770. Martini had set him to do canonic studies in the style of the somewhat colorless canons that he himself had inserted as vignettes in his history of music. The old Franciscan had sought to acquaint Mozart with an older polyphonic vocal style of which perhaps he himself alone in the eighteenth century still had a full and true conception. In Florence, after the first visit to Bologna, Wolfgang encountered the most petrified counterpoint in the world in a *Stabat Mater* by the Grand Ducal Superintendent of Music, Marchese di Ligniville; and he was so industrious or impressed that he copied out of the printed work no less than nine movements, just as he also copied and solved several puzzle canons out of Padre Martini's *Storia della Musica.*

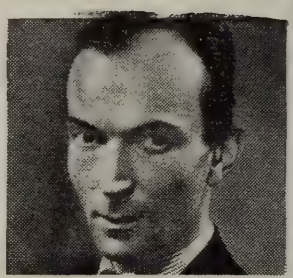
The exercises imposed by Padre Martini were a preparation for Mozart's frequently mentioned admission to membership in the family Accademia Filarmonica of Bologna on 10 October 1770. The requirements for admission were strict. The candidate was given a piece of Gregorian chant (in Mozart's case it was an antiphon melody), to which, while shut up in a room alone, he had to compose three upper voices in the strictest style, 'in istile osservato.' Now Mozart failed completely. All of Leopold's boasts about Wolfgang's glorious solution of the problem have turned out to be a fraud. In the archives of the



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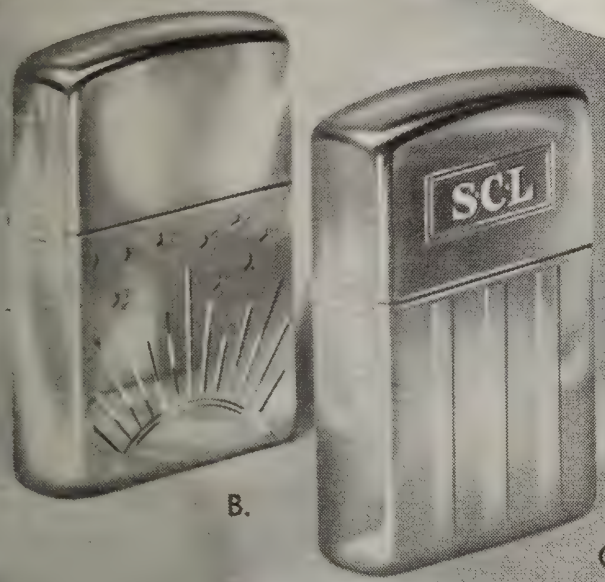
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Accademia Filarmonica and the Liceo Musicale at Bologna may be found all three of the documents for the affair: Mozart's original work, completed in seclusion; Padre Martini's corrections; and Mozart's copy embodying these corrections, which was then presented to the jury. Despite the assistance of the good Padre, the verdict was not an enthusiastic one: 'At the end of less than an hour [Leopold always speaks of half an hour] Signor Mozart brought his essay and in view of the special circumstances it was adjudged sufficient.'* This is a mild and humane judgment, disclosing sound instinct — it was later to be justified by Mozart. The Accademia Filarmonica need boast of no greater member, there is no prouder name on its list than that of Wolfgang Amadeus Mozart.

He quickly forgot his experience in Bologna. Nothing connected with sixteenth-century style, whether authentic or anachronistic, had any interest for him: he, who was able to imitate all styles and composers, never felt the need of imitating Palestrina, at least not directly. In Salzburg, after his return from traveling in Italy, he sought to deepen his *galant* style of church music by the study of contrapuntal

* 'Nel termine di meno d'un' ora ha esso Sr. Mozart portato il suo esperimento, il quale riguardò alle circostanze di esso lui è giudicato sufficiente.'



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models. The evidence for this is contained in a notebook of more than 150 pages, in which Mozart copied works in the strict style – masses, sections of masses, motets, offertories, graduals – by the Salzburg masters J. E. Eblerlin and Michael Haydn. This conception of the serious ecclesiastical style guided him for the next six or seven years. It was as a matter of fact a not unworthy conception, being rich in harmony, plentifully supplied with suspensions, chromatically enlivened, and provided with earnest and somewhat provincial and 'home-made' themes treated in fugal style. He imitated one of these 19 pieces, Eberlin's *Benedixisti Domine,* and developed the fugue-subject into a contrapuntal display-piece, the offertory *Misericordias Domini,* written in Munich in January or February 1775, the period of *La Finta Giardiniera.* Straining passionately for release from Salzburg, he wrote it to demonstrate his skill in the strict ecclesiastical style for the Elector of Bavaria, and sent the score to Padre Martini 5 March 1775. Martini's opinion was significant. He replied that he found in the motet all the qualities 'che richiede la musica moderna, buona armonia, matura modulazione, moderato movimento de Violini, modulazione delli passi naturale, e buona condotta' ('that modern music demands, good



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harmony, rich modulation, moderate movement of the violins, and natural and good voice-leading'). *La musica moderna!* For Padre Martini's sensitive ear, schooled in the polyphonic masterworks of the sixteenth century, this was modern music, while Mozart thought he had created church music in the authentic old strict style. He can scarcely have understood Martini's opinion; at least he must have felt it to be very reserved.

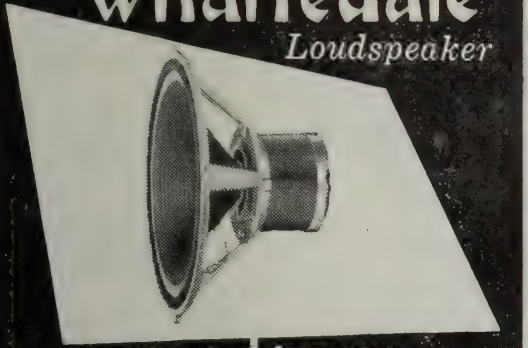
His conception of the strict ecclesiastical style, as it appears not only in the *Misericordias* but in all the "worked out" parts of his masses, litanies, and mass-sections, remained unaltered until after he settled in Vienna.

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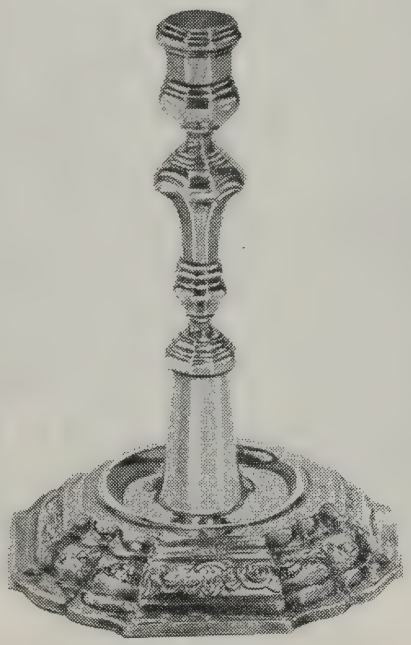
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Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart composed this Serenade at the end of 1780 or early in 1781 and it may have been performed that season by the Hofkapelle at Munich. The instruments called for are 2 oboes, 2 clarinets, 2 basset-horns, 4 French horns, 2 bassoons and contra-bassoon (or double bass).

This Serenade was performed at the Boston Concerts of this Orchestra December 2, 1932, and again on December 12 and 13, 1952.

COMPOSING this Serenade while he was at work on his *Idomeneo* in Munich, Mozart had plainly learned a thing or two in Paris and Mannheim about wind players and was probably taking advantage of the excellent clarinets in the Munich Opera Orchestra (clarinets were still rarely encountered at that time – Mozart was to avail himself of the instrument later in Vienna). The Serenade has seven move-



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ments of which a first minuet, a second adagio and theme with variations are omitted in this performance.

Jean Frédéric Schinck describing a Stadler Concert in Vienna in 1784 wrote: "I have heard a piece for wind instruments in four movements by Herr Mozart today. Magnificent! It consisted of thirteen instruments, including two clarinets, two basset-horns, a bass, and at each desk sat a master. What power! What grandeur, nobility, magnificence!"

This writer describing a revised version made in Vienna was quicker than most of his contemporaries to single out the dominance of clarinet color in the four instruments which included two basset-horns. Mozart provides a reedy foil with the two oboes, for the dulcet clarinet tone is undisputed by the limpid clarity of flutes, which, if used, would result in a "mixture" in the high register unsuited to the master's immediate purposes. The addition of four horns, two bassoons and a contra-bassoon (the original score indicated a double bass, perhaps because of the unavailability of the other instrument at the time) made what was then called a *"Harmoniemusik,"* useful at parties and in vogue for out-door purposes. The incomplete description by Schinck fails to clarify a problem of early versions of this work. Otto Jahn describes a string quintet (which came into the possession of the *Ge-*

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sellschaft der Musikfreunde in Vienna) for two violins, two violas and cello which contains four of the seven movements (the ones played at the present performance) the manuscript evidently written in a childish hand and inscribed in a still different hand as of January 25, 1768. Otto Jahn has assumed that this string version was therefore an early study for the wind piece by the composer at the age of twelve. Alfred Einstein in his edition of the Koechel Catalogue was certain that the boyish handwriting "had nothing to do with Mozart," but he did admit this to be "one of the great mysteries of Mozart investigation."

Georges de Saint-Foix, a close scholar of Mozartean authenticity, goes further and indignantly refutes Jahn's theory: "Mozart in 1768 would have been absolutely incapable of composing or even of conceiving at that time any one of the movements of this Serenade, which is one of the most splendid which he has written, but it is quite probable that he would have wished to make known to the Viennese under more accessible form the outstanding masterpiece which we believe he had composed in Munich during or just after *Idomeneo*. . . . it was much later, perhaps about 1787–88 that he enlarged the work adding a Romanze followed by one of the most beautiful of his varia-

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tions as well as a minuet. It is then quite believable that he was limited in Vienna to a transcription of the Serenade to a version for string quintet as he had been in exactly the same way on another occasion with the Serenade for Winds in C minor [K. 388] in the summer of 1782." Saint-Foix is second to none in his admiration for the Serenade in B-flat: "This work, as surprising in ensemble as in detail, is the certain result of conquests realized by Mozart in *Idomeneo,* notably in the dominance of wind instruments. It shows a grandeur and power comparable to the inspiration of the Kyrie in D minor" [K. 341].

MOZART AND THE BASSET-HORN

THE basset-horn derives its name from a diminutive of the word "bass" and from its inventor whose name was Horn (G. B. Shaw took his pen name as music critic from the Italian version of the name —*Corno di Bassetto*). The lowest note of the traditional instruments sounds F below the bass clef. The basset-horn was introduced in

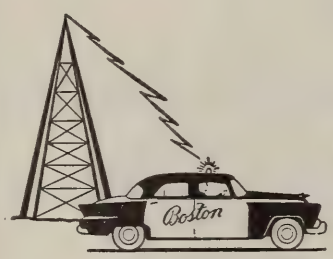


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1770. François-Antoine Gevaert in his *Nouveau traité d'instrumentation* describes its color as *"distingué par sa gravité onctueuse."* He finds "an almost superhuman serenity" in Mozart's use of it, especially for the entrance of Sarastro in the finale of Act I in *The Magic Flute* and the March of the Priests at the beginning of Act II.

As the family of clarinets (of which there are many — some obsolete) deepens in range, the bore widens. The basset-horn is exceptional in this respect and attains its special color by its bore which is like that of the higher instruments and narrower than its nearest modern relative, the alto clarinet. Its tone is consequently less full, with the delicate quality of its own referred to by Gevaert.

Berlioz points out that "Mozart has used this fine instrument in two parts for darkening the color of his harmonies in the *Requiem* and has assigned to it some important solos in his opera *La Clemenza di Tito.*" Indeed Mozart must have been fond of it, for using clarinets in his later scores in Vienna when that instrument came into orchestral



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vogue he also found a place for the basset-horn in *Die Entführung aus dem Serail* and *Figaro* (the added aria for the Countess *"Al desio di chi t'adora, vola, vola mia speranza,"* K. 577) as well as the operas above mentioned. The passage for 2 basset-horns in the Introit of the *Requiem* is famous. Mozart also wrote an *Adagio* for 2 clarinets and 3 basset-horns in Vienna in 1783 (K. 411). The obsolescent instrument is later found in the adagio with basset-horn solo of Beethoven's *Prometheus* and in Mendelssohn's pieces for clarinet and basset-horn with piano, Op. 113 and 114.

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SYMPHONIC ODE (1929); REVISED

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

The Symphonic Ode has been composed by commission of the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the Orchestra's 75th anniversary and is dedicated to the memory of Serge and Natalie Koussevitzky. This work is a revision made in 1955 of a work by the same title which Copland wrote in 1928–29 for this Orchestra's 50th anniversary season.

The original version was introduced by Serge Koussevitzky on February 19, 1932.

The following instruments are required: 2 flutes and 2 piccolos, 3 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 3 bassoons and contrabassoon, 4 horns (and 4 additional horns *ad libitum*), 4 trumpets, 3 trombones and tuba, timpani, percussion, piano, harp, and strings. The percussion includes tam-tam, military drum, side drum, bass drum, cymbals, bells, Chinese blocks, wood blocks, xylophone, triangle, slap stick.

WHEN this work was performed in its original form, Mr. Copland provided for the program a description of the music and his intent. He disclaimed at that time any "literary" idea in connection with his piece and yet it may now surely be said that it bears for him associations with its first conductor, who was close to him for many years as they worked together in the school at Tanglewood and as his new works appeared from time to time and were performed.



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The composer explained in 1932:

"It is not an Ode *to* anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say. In another connection, André Gide has well expressed my meaning: 'Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said *only* that. And what interests me especially is what I have put into my book without my own knowledge — that part of the unconscious that I should like to name *'la part de Dieu.'*"

The musical origin of the "Ode" is a two-measure phrase to be found in my "Nocturne" for violin and piano (1926). This phrase, stated in the violin piece without development, seemed rich in possibilities for expansion. In various guises, it forms the principal thematic material of the "Ode." As a whole, the work is cast in five-sectional form, which can roughly be represented as A-B-C-B-D. Sections A, C, and D are in slow tempo, sections B in fast tempo. The massive opening section (A) gradually acquires momentum and breaks up into the





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"feathery brightness" of the Allegro (B), which is followed by (C), a more lyrical treatment of the first section's material. The repetition of the Allegro section (B), is only approximate. It moves imperceptibly into Section D, which combines A and B to form a Coda in the monumental mood of the opening.

Mr. Copland informs us that "the overall shape and character of the Ode has remained unaltered." The size of the orchestra has been slightly reduced, "mainly for practical reasons." The rhythmic beat is quite irregular, and the bars have been notated differently in order to "simplify performance problems." A cut in the end of the slow section (C) has been restored. "The opening and closing sections of the original were written quite high for the brass and strings. These have been lowered somewhat with concomitant readjustments in the tonality scheme." Certain parts have been filled out with fuller textures. "Only at one point were completely new measures substituted for those of the original. These occur at the start of the 7/4 section that leads to the apotheosis of the end."

Aaron Copland's principal teachers in composition were Rubin

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Goldmark, with whom he studied for four years from the end of the First World War, and subsequently Nadia Boulanger. Aside from his creative career he has long been active in the domains of education and literature. By these means he has been zealous in drawing general attention to the music of his colleagues in this country and of the rising generation of composers. His book *Our New Music* was influential in this cause. He has helpfully addressed musical audiences in *What to Listen for in Music.* Since the inception of the Berkshire Music Center at Tanglewood in 1940 he has headed the Department of Composition and has been invaluable in the administration of the school.

Copland's music has its individual style and unmistakable character, but at the same time shows great versatility. In earlier works such as *Music for the Theatre,* he was one of the first to become absorbed in the possibilities of jazz and the use of the complex rhythms it suggested. He has been called "functional" because of his natural facility in adapting music to various mediums: ballet, opera, films, the stage. Music like *El Salón México* and *Danzón Cubano* have reflected his immediate surroundings. In ballets such as *Rodeo, Billy the Kid,* and



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Appalachian Spring he has caught a folk flavor. *A Lincoln Portrait* and the opera *The Tender Land* have subtly captured their early American period. In Hollywood he has lifted the rôle of film music far above its usual subordinate function of background. His chamber music shows on the other hand a distinct taste for the "absolute" category.

The following works by Aaron Copland have been played by the Boston Symphony Orchestra:

1925 Symphony for Organ and Orchestra
Music for the Theatre
1927 *Piano Concerto (The composer as soloist)
1928 *Two Pieces for Orchestra of Strings
1932 *Symphonic Ode
1935 Symphony No. 1 (Revision of Organ Symphony)
1938 El Salón México
1941 Quiet City, for Trumpet, English Horn and Strings (Repeated in the same year)
1942 Billy the Kid, Suite
1943 A Lincoln Portrait (Speaker: Will Geer) (Repeated in the same year)
1944 El Salón México

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1946 Danzón Cubano
*Symphony No. 3 (Repeated in the same year)
Quiet City, for Trumpet, English Horn and Strings

1949 Statements
A Lincoln Portrait (Speaker: Wesley Addy)
Preamble to the Universal Declaration of Human Rights (Speaker: Lawrence Olivier — United Nations Anniversary Celebration, N. Y.)

1951 Quiet City, for Trumpet, English Horn and Strings

1952 Appalachian Spring, Suite

1953 Piano Concerto (Soloist: Leo Smit)

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ENTR'ACTE

AT THE THOUGHT OF MOZART

By Aaron Copland

(Reprinted from "High Fidelity Magazine," January, 1956)

Paul Valery once wrote: "The definition of beauty is easy: it is that which makes us despair." On reading that phrase, I immediately thought of Mozart. Admittedly, despair is an unusual word to couple with the Viennese master's music. And yet, isn't it true that any incommensurable thing sets up within us a kind of despair? There is no way to *seize* the Mozart music. This is true even for a fellow-composer, any composer — who, being a composer, rightfully feels a special sense of kinship, even a happy familiarity, with the hero of Salzburg. After all, we can pore over him, dissect him, marvel or carp at him. But in the end there remains something that will not be *seized.* That is why, each time a Mozart work begins — I am thinking of the finest examples now — we composers listen with a certain awe and wonder, not unmixed with despair. The wonder we share with everyone; the despair comes from the realization that only this one man at this one moment in musical history could have created works that seem so effortless and so close to perfection. The possession of any rare beauty, any perfect love, sets up a similar distress, no doubt.

Mozart had one inestimable advantage as compared with the composers of later times: he worked within the "perfection of a common

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language." Without such a common language the Mozartean approach to composition and the triumphs that resulted would have been impossible. Matthew Arnold once put it this way: during such a time "you can descend into yourself and produce the best of your thought and feeling naturally, and without an overwhelming and in some degree morbid effort; for then all the people around you are more or less doing the same thing." It has been a long time since composers of the Western world have been so lucky.

Because of that, I detect a certain envy mixed with their affectionate regard for Mozart as man and musician. Composers, normally, tend to be sharply critical of the works of their colleagues, ancient or modern. Mozart himself exemplified this rule. But it doesn't hold true for other composers and Mozart. A kind of love affair has been going on between them ever since the eight-year-old prodigy made the acquaintance of Johann Christian Bach in London. It cooled off somewhat in the romantic nineteenth century, only to be renewed with increased ardor in our own time. It is a strange fact that in the twentieth century it has been the more complex composers who have admired him most — perhaps because they needed him most. Busoni said that Mozart was

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"the most perfect example of musical talent we have ever had." Richard Strauss, after composing *Salome* and *Elektra,* paid him the ultimate compliment of abandoning his own style in order to refashion himself on a Mozartean model. Schoenberg called himself a "pupil of Mozart," knowing full well that such a statement from the father of atonality would astonish. Darius Milhaud, Ernst Toch, and a host of composer-teachers quote him again and again as favored example for their students. Paradoxically, it appears that precisely those composers who left music more complicated than they found it are proudest to be counted among the Mozart disciples.

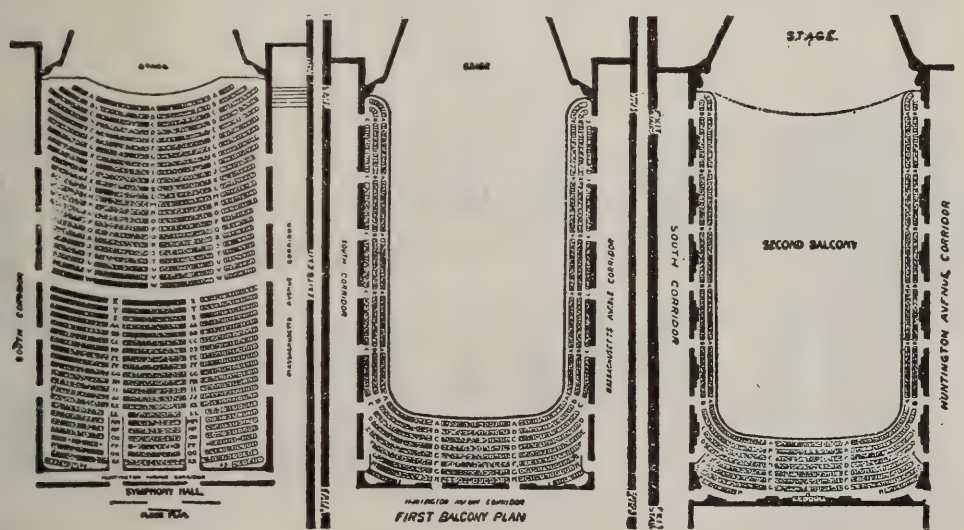
I number myself among the more critical of Mozart admirers, for I distinguish in my mind between the merely workaday beautiful and the uniquely beautiful among his works. (I can even complain a bit, if properly encouraged, about the inordinate length of some of the operas.) I like Mozart best when I have the sensation I am watching him think. The thought-processes of other composers seem to me different: Beethoven grabs you by the back of the head and forces you to think with him; Schubert, on the other hand, charms you into think-

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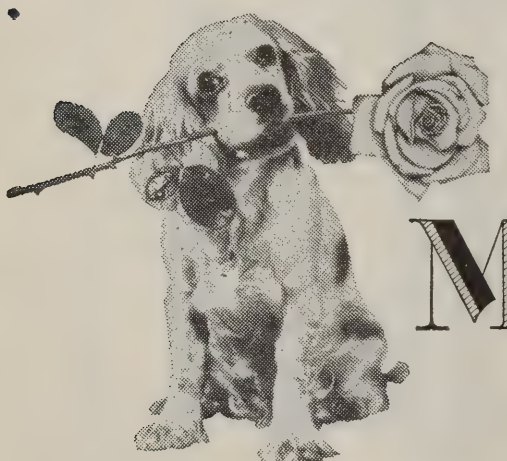
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ing his thoughts. But Mozart's pellucid thinking has a kind of sensitized objectivity all its own: one takes delight in watching him carefully choose orchestral timbres, or in following the melodic line as it takes flight from the end of his pen.

Mozart in his music was probably the most reasonable of the world's great composers. It is the happy balance between flight and control, between sensibility and self-discipline, simplicity and sophistication of style that is his particular province. By comparison Bach seems weighted down with the world's cares, Palestrina otherworldly in his interests. Composers before him had brought music a long way from its primitive beginnings, proving that in its highest forms the art of music was to be considered on a par with other strict disciplines as one of man's grandest achievements.

Mozart, however, tapped once again the source from which all music flows, expressing himself with a spontaneity and refinement and breathtaking rightness that has never since been duplicated.



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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The last performances in this series were on December 24 and 25, 1953.

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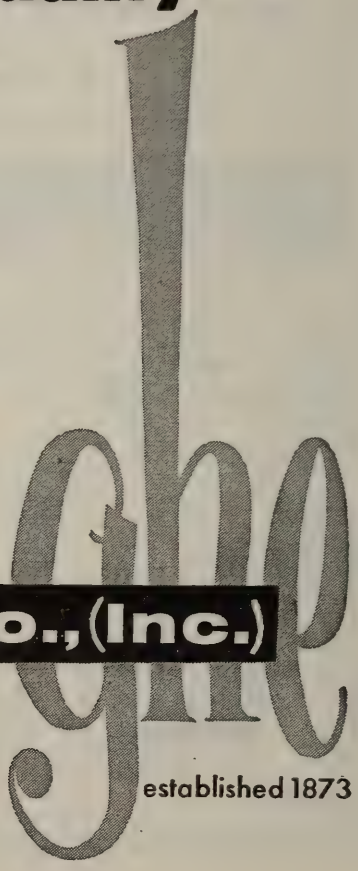
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When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After

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the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken

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aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a

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long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

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Oistrakh, Gilels, Callas and Gieseking lovers, are herewith informed that Radio Shack now carries in stock the entire line of *Angel Records* — from Anda to Zarazuela, inclusive. This brilliant new company has taken the phonographic world by storm in recent months, what with Practical Cats, Unashamed Accompanists, Mme. Maria Meneghini C., and — to overlook nothing — such delicacies as Wiener Blut. Symphonies, Jawohl, with Von Karajan and the Philharmonia Orchestra, not to mention Ackerman, Cluytens, Von Matacic, Klemperer, Kletzki. Smaller groups include I Musici, Hungarian Quartet, Quartetto Italiano. Under "relevant miscellany" we discover: Django Reinhardt, Obernkirchen Children's Choir, Edith Piaf, Larry Adler, the Irish Festival Singers, and our very dear done-wrong friend "Cecilia Valdes." The persuasive Angel salesman convinced us that "Angel never makes a record without an audience," hence we just naturally had to order this vinylite treasury across the board. Angels come in two categories: Factory sealed (list $4.98), and Thrift Package ($3.49 list). Thus a 3-record opera set is either $15.98 list (including libretto), or $10.47 list as a libretto-less thrift package, a situation apt to confuse competition and create still another Angel customer. Whether you order in person, by phone or by mail, kindly remember that Radio Shack is in constant daily communications with *these* Angels and therefore spiritually (as well as materially) interested in your business!

and now to define a term, please,

we would like to remind our friends that the word "hi-fi" as applied to lipstick, paint colors, TV sets, and *department-store table model phonographs* (italics ours!) does NOT have anything in common with the word "hi-fi" as applied to the legitimate high fidelity products — sold in our 2nd floor department. In an appalling loose manner, we might classify as true (minimum) hi-fi the following: *amplifier* — 10 watts with built-in preamp and AC transformer; *loudspeaker* — 12" wide range; *record changer* — 4 pole motor and magnetic type cartridge; *radio tuner* — Armstrong type FM circuit and AC power transformer. Recent newspaper ads indicate that "hi-fi" has become a label which may be attached to any phonograph or console without challenge or liability. Take 'em with a large grain of salt, and first hear REAL hi-fi at Radio Shack or a similarly qualified hi-fi dealer!

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Next week the Orchestra will give concerts in Springfield, New London, New York, Philadelphia and Brooklyn. The next regular pair of concerts will take place February 17 and 18.

Fifteenth Program

FRIDAY AFTERNOON, February 17, *at* 2:15 *o'clock*

SATURDAY EVENING, February 18, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Conductor*

Freed ..... Festival Overture
(*First performance at these concerts*)

Brahms ..... Violin Concerto in D major, *Op.* 77
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

d'Indy ..... Symphonic Variations, "Istar," *Op.* 42

Strauss ..... Suite from "Der Rosenkavalier"

SOLOIST
DAVID ABEL

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

Performances by the orchestra are broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network.

The Friday afternoon and Saturday evening concerts are broadcast direct by station WGBH-FM.

Scores and information about music on this program may be seen in the music Room of the Boston Public Library.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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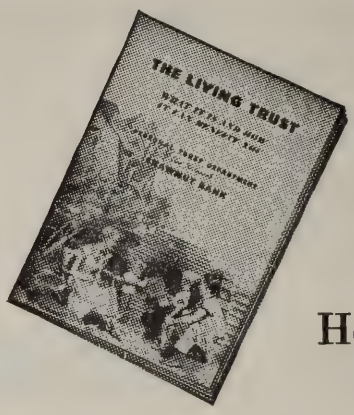
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Exhibition
Mr. Munch's Concert in Paris
How to be Efficient with Fewer Violins

EXHIBITION

An exhibition of contemporary paintings loaned by the deCordova Museum of Lincoln is now being shown in the gallery.

This exhibition has been made possible by the generosity and assistance of the Margaret Brown Gallery, Boris Mirsky Gallery and the Swetzoff Gallery, and artists not affiliated with galleries who have kindly loaned their paintings. A discussion of the principle involved in these paintings by the Museum's Director, Frederick P. Walkey, will be found on page 804.

• •

MR. MUNCH'S CONCERT IN PARIS

When Charles Munch visited Paris in the Christmas season, he conducted a concert of the Colonne Orchestra at the Theatre du Châtelet on January 8. The program consisted of Haydn's Symphony No. 102, Debussy's "La Mer," and Brahms' Fourth Symphony. Mr. Munch performed the opening movement of Honegger's Fifth Symphony in memory of the composer. The following accounts of the concerts are at hand:

Charles Munch is accustomed to large audiences and enthusiastic applause. Did he expect the kind of recognition which greeted him in the immense auditorium of the Châtelet in his too brief visit here? The secret of his power over them lies in the absorption which possesses him — "possession" in the sense of the Middle Ages — from the moment he is on the platform. The musicians in their turn are infused with it and then the public, who are lost in the spell of the music — a spell broken only by their own applause! This is what happened in the Colonne concert, not only after Haydn, Debussy and Brahms, but after Honegger, the first movement of whose Symphonie *"di tre re,"* added to the program by Munch in homage to his late friend, reached a moment of high emotion.

— Suzanne Demarquez
Guide du Concert.

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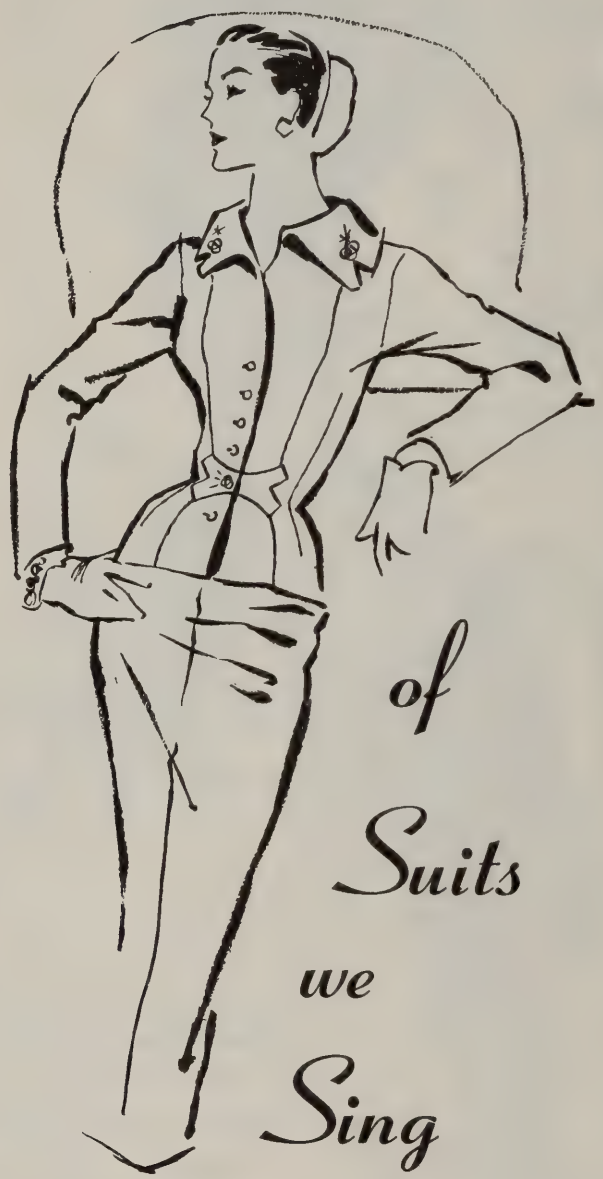
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Of all the French conductors, Charles Munch has had perhaps the most miraculous and spectacular career. Having begun to conduct rather late, he needed only a few years to ascend the steps of a profession which is supposed to require more patience than dynamism. It is precisely this latter quality in his personality which has further contributed to his success. Appointed Director of the Concerts du Conservatoire shortly before the war, Charles Munch undertook after its close a triumphal tour of the United States, which resulted in the offer of one of the world's most coveted positions—conductorship of the Orchestra of Boston. The concert which he has just conducted with this orchestra constituted a signal return. A packed house gave an enthusiastic ovation to the *maître* whose spirit we remember so well. Beyond this we further sense in Munch that sobriety and simplicity which is one of the principal qualities of a true musician.

— RENE LEIBOWITZ, *L'Express.*

• •

He conducted the first movement of the Symphony by Honegger with great sensitivity. The incisive and warm sonorities of this work seemed to be deliberately and modestly restrained, veiled by the emotion which was still evident in a matchless performance.

— W. L. LANDOWSKI, *Le Parisien.*

• •

HOW TO BE EFFICIENT WITH FEWER VIOLINS

(Quoted from English sources originally attributable to the "Ministry of Transport Bulletin")

The following is the report of a Work Study Engineer after a visit to a symphony concert at the royal Festival Hall in London:

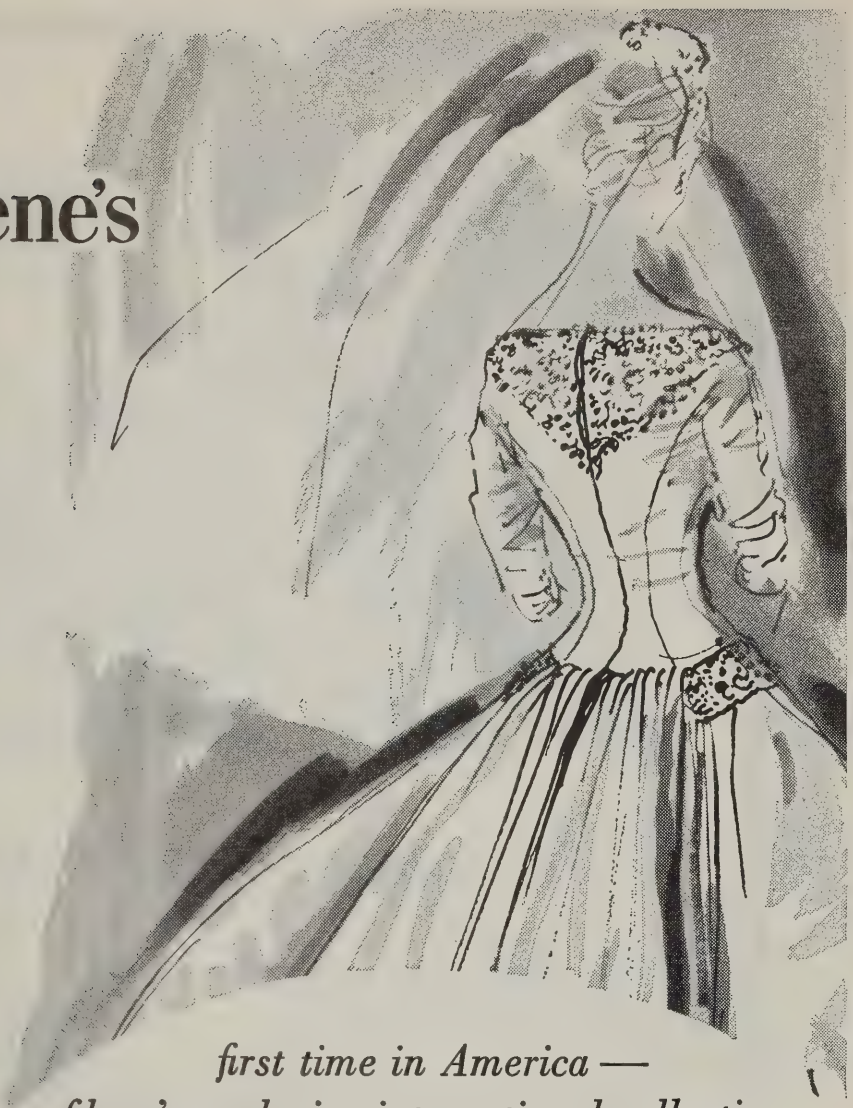
For considerable periods the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

All the twelve violins were playing identical notes; this seems unnecessary duplication. The staff of this section should be drastically cut. If a larger volume of sound is required, it could be obtained by means of electronic apparatus.

Much effort was absorbed in the playing of demi-semi-quavers; this seems

(*Continued on page 807*)

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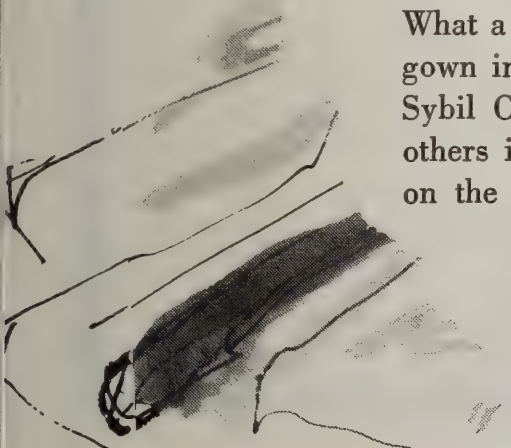


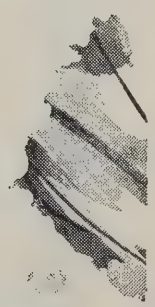
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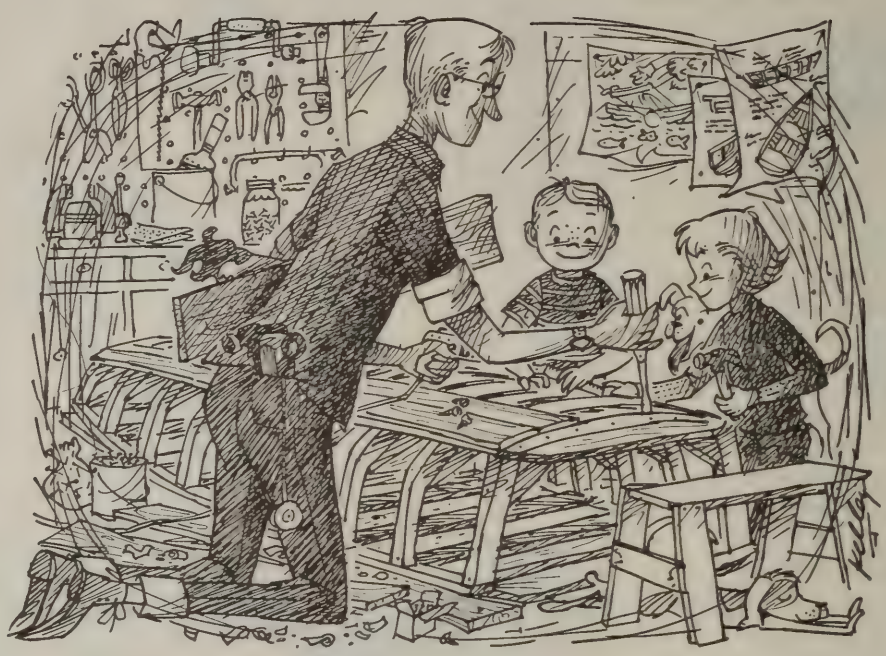
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Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 17, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 18, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Conductor*

FREED ..... Festival Overture
(*First performance at these concerts*)

BRAHMS ..... Violin Concerto in D major, *Op.* 77
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

D'INDY ..... Symphonic Variations, "Istar," *Op.* 42

STRAUSS ..... Suite from "Der Rosenkavalier"

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PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, and the transcontinental tour in May, 1953. He conducts as guest of the Metropolitan Opera Company.



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FESTIVAL OVERTURE

By ISADORE FREED

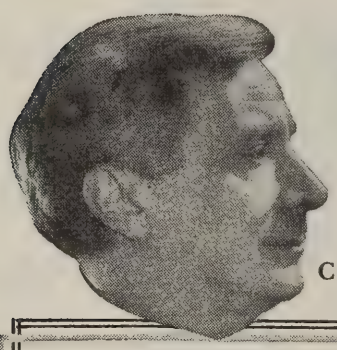
Born at Brest-Litovsk, Russia, March 26, 1900

This Overture, composed at West Stockbridge, Massachusetts, in the summer of 1944, had its first performance by the San Francisco Symphony under the direction of Pierre Monteux on November 14, 1946.

The instrumentation is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, glockenspiel, harp and strings.

THE composer provided the following information when his Overture was first performed.

"This is music of festive mood based on five distinct bits of thematic material. The Overture begins with a slow motive in the brass (maestoso) which serves as an introduction to the actual first theme of the work. This enters allegro moderato e giubiloso. Later is heard the third idea, which is actually derived from the allegro moderato theme. This enters sempre giubiloso but takes on a soft and rather mysterious character. After some development of this material a fourth theme enters *con nobilità* to be repeated *con fervore*. The fifth theme





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contrasts with all of these, as it is *calma e cantando* in its character. These five themes and their development furnish the entire material upon which the whole work is built."

Isadore Freed has spent the greater part of his life in Philadelphia. He was educated at the Philadelphia Conservatory of Music and at the University of Pennsylvania, studying composition privately with Ernest Bloch. He later joined the faculty of the Curtis Institute of Music in Philadelphia. From 1929 to 1933 he lived in Paris and there studied with Vincent d'Indy. Returning to the United States he taught at Temple University. Since 1945 he has been the chairman of the Composition and Theory departments at Hartt College of Music in Hartford, Connecticut. His compositions include two symphonies, two operas, four string quartets, choral works, and chamber works.

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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

By JOHANNES BRAHMS

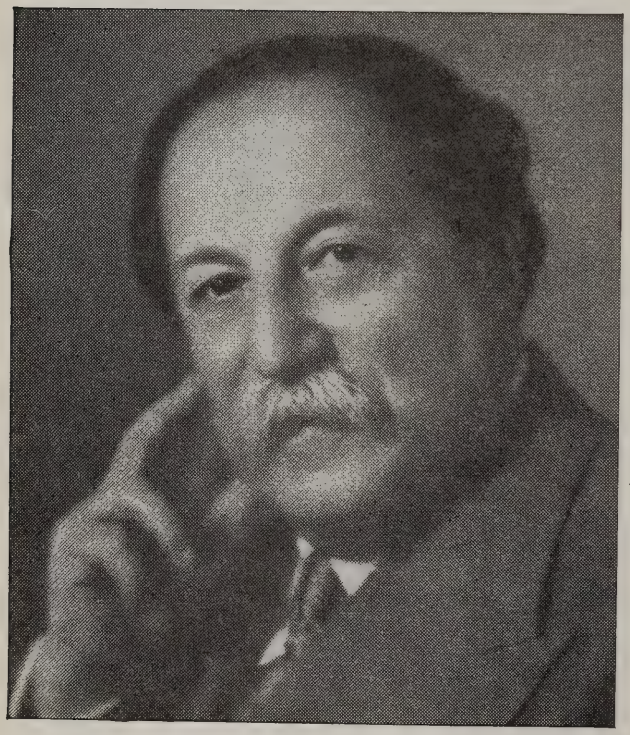
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist

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(March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23–24, 1953); Joseph Szigeti (December 31–January 1, 1954–5). It was performed at the Pension Fund Concert of December 15, 1955 by David Oistrakh.

Like Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values — and as such has become the

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin *"certare,"* to strive or wrestle.

~

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two



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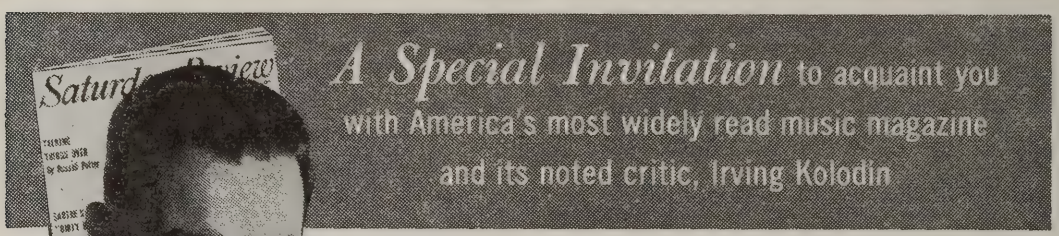
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works in the sunny key of D major – the Second Symphony and the Violin Concerto* – which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.



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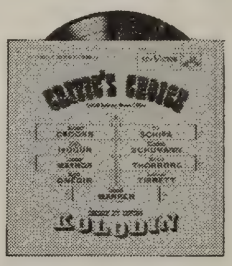
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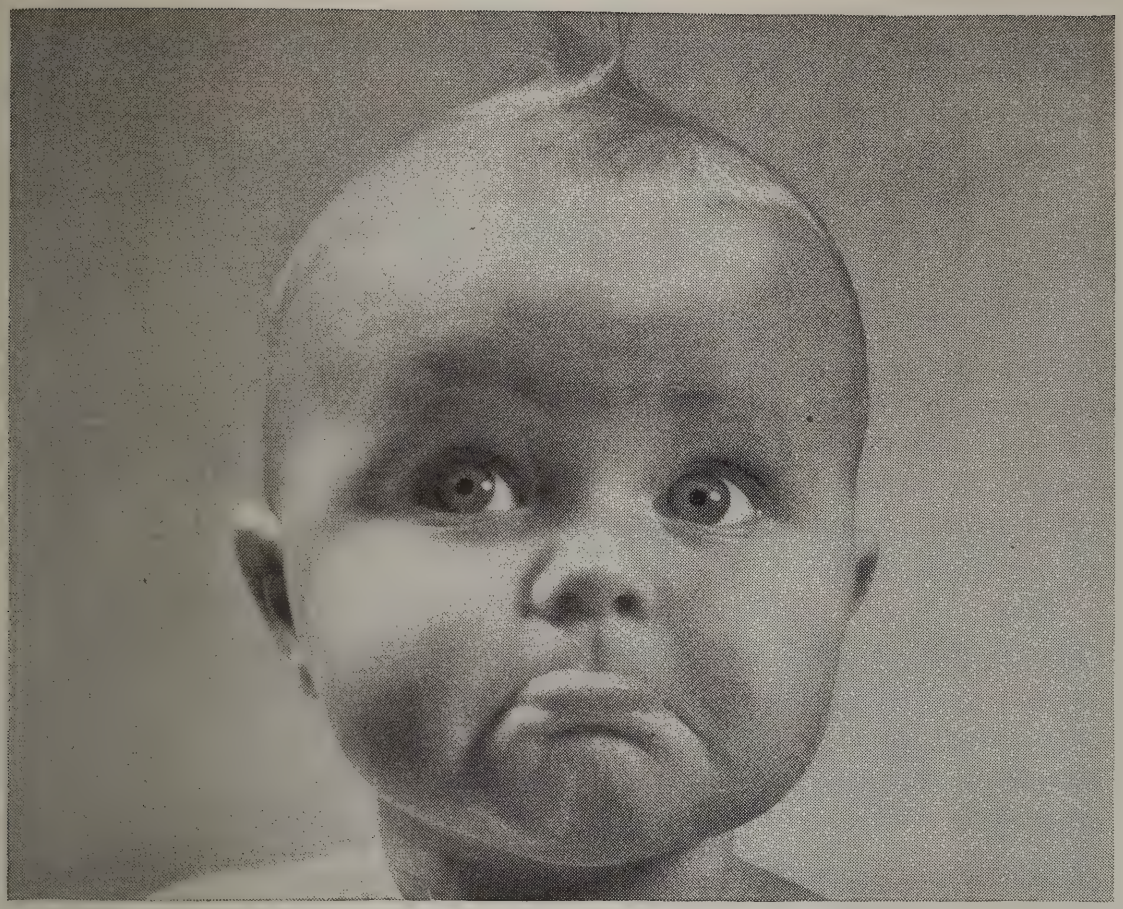
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chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesi-

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tated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to

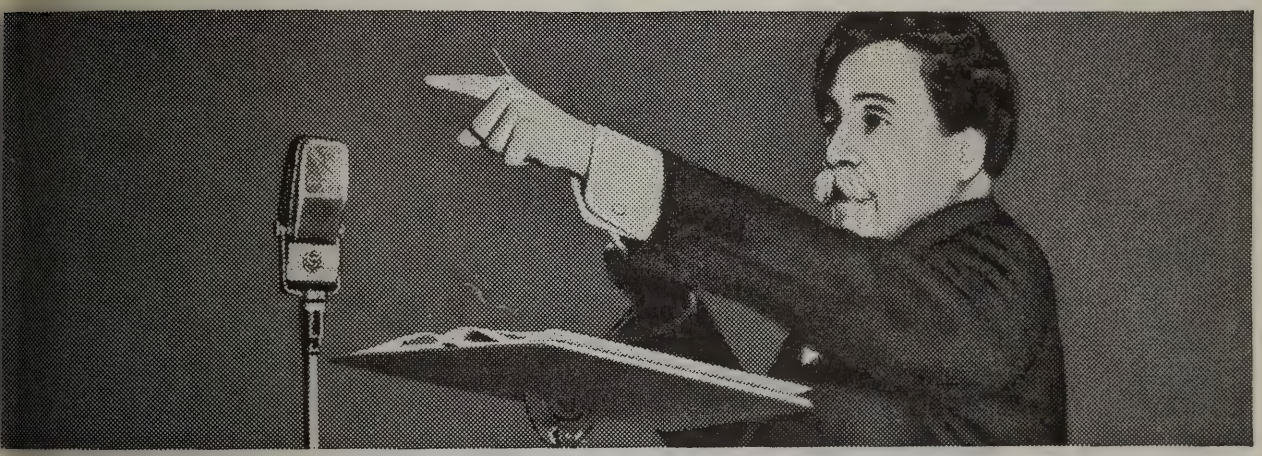


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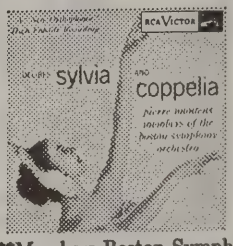
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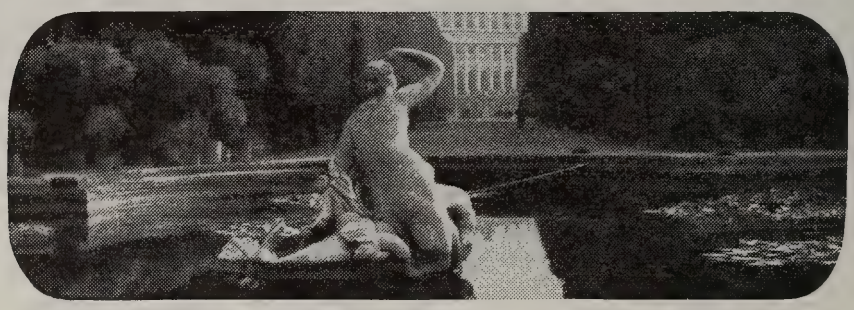
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decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

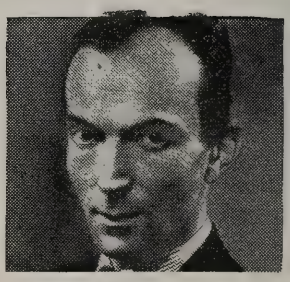
It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so mag-



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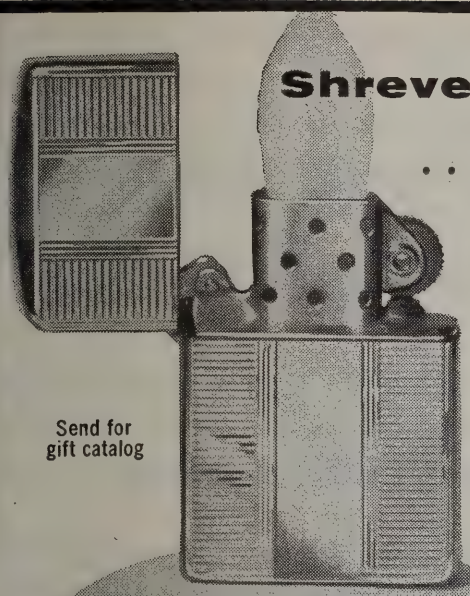
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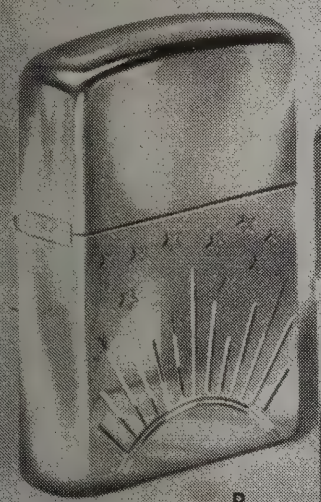
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nificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

~

"This concerto for violin is now more than half a century old," wrote Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging.

"The main theme of the first movement (Allegro non troppo, D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, marcato, furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The



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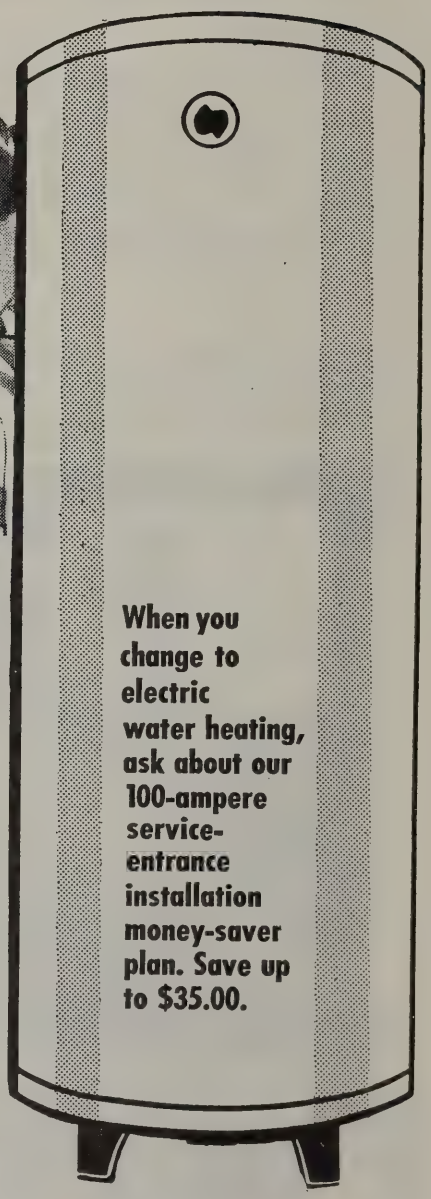
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caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (Adagio, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

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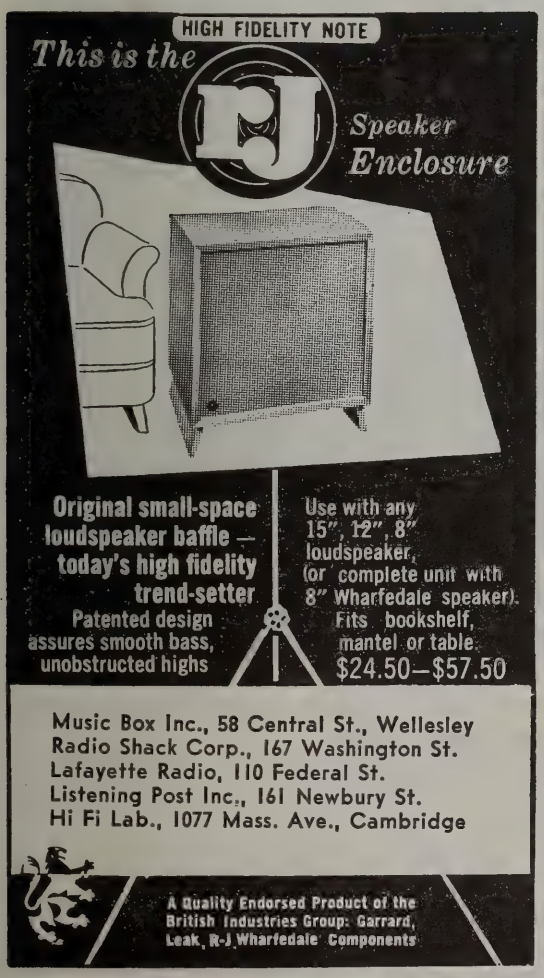
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"ARTISTS AT LIBERTY"

By FREDERICK P. WALKEY

The Executive Director of the deCordova and Dana Museum has arranged the exhibition now being shown in the gallery and has further kindly provided for this Bulletin the following article on abstract paintings.

ARTISTS AT LIBERTY, a recent editorial in *Life Magazine,* is an excellent topical point of departure for remarks on the exhibition which is currently on view in the Symphony Hall gallery. ". . . American painting has never been so uninhibited and experimental, pushing the frontiers of technique in every direction, from abstraction to realism," is an observation made in this *Life* editorial. This observation is true and is borne out forcefully in this exhibition by many of New England's leading painters. *Life,* in commenting on such art, takes the tack that much of the painting of the moment is



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bad — due to an obsession with extremism. This may be the cause of some *bad* painting today, but every age has produced bad painting, and it would be surprising if this age were different. This age has, however, produced more than its share of very good painting — time (uncapitalized) will, I feel certain, prove this observation to be true. The bad painting which has been produced is not the fault, in my view, of extremism so much as the lack of ability of the artists in question. Curiously, the detractors of modern art very seldom look critically at the traditionalist's output. At this point permit me to comment on this subject — an honest appraisal of conservative work shows that there is more bad work in this category than the other — a great deal more, and for very good reasons. The very description "traditional" implies a style which evolved in an earlier time and consequently has no validity for the moment — each age has found its own form and this age is evolving its own form. When the emphasis is placed on adherence to traditional form, the expression is inevitably sterile. On this premise, the art of the traditionalists is without meaning or significance and could be described as "bad" art if we accept *Life's* adjective.

A second and closely related reason is that "traditional" art places

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the emphasis on craftsmanship rather than on expression. If this were the sum and substance of great art, we should be willing to place as great a value on a first-rate copy of a Rembrandt as on the original — we do not — the original is valued, not for its uniqueness, but for the fact that it was the finest expression of its time. It is for this we search today — the art which both in content and form most perfectly reflects our time. Half-art, traditional art, new content in old form, must necessarily be invalid. But, enough condemnation of the traditionalist; for I fear that the reader will not bear with me until I can make my case for the exhibition on view.

In this exhibition there are abstract paintings and non-objective paintings. Abstract paintings are not unlike representational paintings. They differ only in degree. The subject may be reduced to line or color or to two- rather than three-dimensional representation. They may have complex perspective instead of one or two point perspectives. It is simply a matter of what element or combination of elements the artist chooses to emphasize.

Non-objective paintings are less easily explained, for the concept is

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(*Continued from page 776*)

to be an unnecessary refinement. It is recommended that all notes should be rounded up to the nearest semi-quaver. If this were done it would be possible to use trainees and lower-grade operatives more extensively.

There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of 2 hours could be reduced to 20 minutes and there would be no need for an interval.

The conductor agrees generally with these recommendations, but expresses the opinion that there might be some falling off in box-office receipts. In that unlikely event, it should be possible to close sections of the auditorium entirely, with a consequential saving of overhead expenses, lighting, attendance, etc. If the worst came to the worst, the whole thing could be abandoned and the public could go to the Albert Hall instead.

Following the principle that "There is always a better method," it is felt that further review might still yield additional benefits. For example, it was noted that the pianist was not only carrying out most of his work by two-handed operation, but was also using both feet for pedal operations. Nevertheless, there were excessive reaches for some notes on the piano and it is probable that re-design of the keyboard to bring all notes within the normal working area would be of advantage to this operator. In many cases the operators were using one hand for holding the instruments, whereas the use of a fixture would have rendered the idle hand available for other work.

It was noted that excessive effort was being used occasionally by the players of wind instruments, whereas one air compressor could supply adequate air for all instruments under more accurately controlled conditions.

Obsolescence of equipment is another matter into which it is suggested further investigation could be made, as it was reputed in the program that the leading violinist's instrument was already several hundred years old. If normal depreciation schedules had been applied the value of this instrument should have been reduced to zero and it is probable that purchase of more modern equipment could have been considered.

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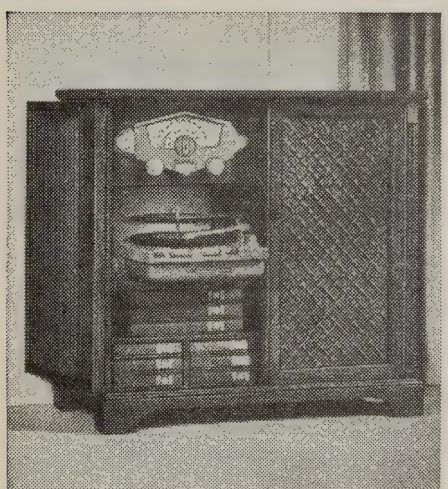
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more foreign to our experience. Such paintings are not the representation of something else, they are simply new things, new entities, new objects, creations of the imagination and skill of the artist. They have the elements of any other painting – color, line, texture, harmony – and in the mind of the artists are "purer" for the lack of subject matter. The emotion is expressed directly without dependence on recognizable subject matter to assist in the expression. To look for subject matter in such paintings is to miss the point of the painting. It is what it is and nothing more or less. It is a path which for the artist is fraught with perils, for the difference between such painting and pure decoration is a fine difference and only the sensitive artist can succeed. To express emotions in such raw elements is a monumental task – but it is an attainable goal, for it has already been achieved successfully by a few artists.

Why are such paintings so difficult to understand or accept? The ability to abstract is one measure of intelligence. Failure to understand abstract art is not the failure of such art to communicate so much as it is the inability of the observers to think on an abstract level. This

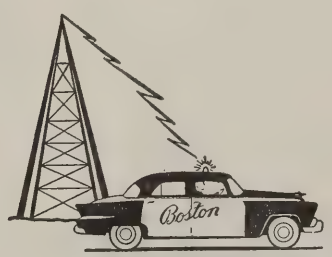


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is an unpopular point of view; for art must, in the popular view, communicate to everyone. Such a notion is absurd. There is poetry which has only a small readership and no one condemns it for its obscurity. The same can be said for the works of many composers. It is only in the field of art that everyone fancies himself a critic and a critic whose views will be heard. I will grant that tolerance can lead to indifference and lack of standards, but without tolerance there is only prejudice, a state of mind which bars the way to understanding.

To approach this exhibition with the hope of immediate understanding, especially for those who are not regular gallery-goers, is to expect much of one's self. Many of the paintings are four and five steps (and several generations) removed from the conventions of the previous century. The art of our time has evolved with dazzling rapidity – ideas and concepts are explored and presented and discarded with equal speed. Gradually we can see in the fragments (for each painting is but a part of a total expression of the time) a vague pattern



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which is the art of our time. Each artist, searching for basic truths, adds his bit which is absorbed, assimilated and restated by another. No period has been as chaotic and as difficult to comprehend. The greater the artist's refinement of personal vision, the wider becomes the gulf between him and a bewildered public which in self-defense cries "fraud." If there is a blame to be placed, it is not on the artist, who paints not because he can but because he must, but on our educational institutions, on our Museums and perhaps mostly on the fact that each of us can absorb only a fraction of the world's knowledge and of its history, let alone keep up with the discoveries made daily.

Two, and I think only two, requisites are essential to understanding the art of our time. The first is tolerance; the second is repeated exposure. Ultimately, the process of self-education will reveal the obscure and a world of expression hitherto unknown will be the very great reward.



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SYMPHONIC VARIATIONS, "ISTAR," *Op.* 42

By VINCENT D'INDY

Born at Paris on March 27, 1851; died there December 2, 1931

The "Istar" Variations were first performed January 10, 1897, at two concerts: one in Brussels led by Eugène Ysaye, the other in Amsterdam, led by Willem Mengelberg. There was a performance in Chicago under Theodore Thomas, April 23, 1898. Wilhelm Gericke introduced the work in Boston at a concert by this orchestra, February 18, 1899. Subsequent performances at these concerts were given April 13, 1901, December 2, 1905 (Vincent d'Indy guest conductor), November 4, 1912, April 30, 1920, December 11, 1931 (the week following the composer's death), March 29, 1934, April 23, 1937, October 13, 1939, April 20, 1945.

Istar was given stage presentations at the Châtelet, in Paris, in May, 1911, and April, 1912.

The Variations are scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, 2 harps and strings.

The dedication is to the Orchestral Society of the Ysaye concerts.

THE "Istar" Variations are in effect a tone poem, although based upon the variation form in a sort of reversed order. The theme itself does not appear complete and unadorned until the last variation has been heard. The seven variations proceed from the point of com-



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plex ornamentation to the final stage of bare thematic simplicity. The music thus bears a formal analogy to the tale of a Babylonian poem, *Ishtar's Descent into Hades,* which is believed to have been in the library of Sardanapalus. Ishtar, the daughter of the Moon-god, passes seven gates in her journey to the "Land of No-Return." At each gate the porter strips her of some jewelled decoration, until at last she is brought naked before Allatu, the queen of the nether regions. The world, deprived of the deity whom the Babylonians and Assyrians worshipped as the personification of fertility (both of the earth and of human and animal life), at once began to languish. Sprinkled with the waters of life by Queen Allatu, Ishtar proceeded upwards once more through the seven gates, her ornaments being restored to her, to the light of day.

The following poem, translated from the French version of the original Babylonian, is published in the score (the last lines in prose were added by the French translator):

Toward the immutable land Istar, daughter of Sin, directed her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence none may return.

. . . . .





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At the third gate, the guardian stripped her; he took the precious stones that adorn her neck.

At the fourth gate, the guardian stripped her; he took the jewels that adorn her breast.

At the fifth gate, the guardian stripped her; he took the girdle that clasps her waist.

At the sixth gate, the guardian stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the guardian stripped her; he took off the last veil that covers her body.

. . . . . .

Istar daughter of Sin, has entered the immutable land, she has taken the Waters of Life. She gave the sublime Waters, and thus, before all, has delivered the SON OF LIFE, her young lover.

—*Epic of Izdubar* (6th song).
(English translation by W. A. Apthorp)

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Philip Hale has told the following exceedingly apt anecdote about d'Indy and his score:

"M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text *'Pro Musica'* for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments. The master went on to remark: 'A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem "Istar." He by degrees unfolds from initial complexity the simple idea which was wrapped up therein and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated.' The speaker found this happy definition for such a musical work — 'an inductive symphony.'"



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THE DAUGHTER OF THE MOON-GOD

By PHILIP HALE

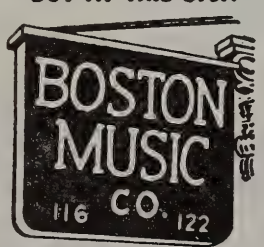
THE last five lines are not in the original Babylonian poem of Izdubar.* They are an invention of the French translator, and wholly contradictory to the ending in the original. Furthermore, this story of Istar, or Istar's descent to the "Land of No-Return," has nothing to do with the epic poem of Izdubar, or Gilgamesh.

Le pays immuable in the original is "the Land of No-Return." Ishtar is the daughter of the Moon-god. The curious reader who wishes to see a closer translation into French should consult "Istar" (fifth volume of *La Décadence Latine* [*Éthopée*]), the singular romance by the still more extraordinary Joséphin Péladan, who called himself Sar Péladan. The story is told on pages 422–428.

* Istar, fille de Sin est entrée au pays immuable,
elle a pris les Eaux de la Vie.
Elle a présenté les Eaux sublimes,
et ainsi, devant tous, elle a délivré
le FILS DE LA VIE, son jeune amant.
— *Epopée d'Izdubar* (6e *Chant*).

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The Izdubar, or Gilgamesh, epic recounts the deeds, exploits, and sufferings of Gilgamesh, the most heroic figure in Babylonian mythology. Mr. Robert F. Harper says of Gilgamesh: "His name, like that of Odysseus in Greek literature and Siegfried in Germanic mythology, has formed a centre around which ancient stories and legends of decidedly different nature and distinct origin clustered in course of time." The epic is no doubt a poem of composite character. Some have considered Gilgamesh, or Izdubar, the prototype of the Scriptural Nimrod. His exploits are as follows: Du'uzu, the husband of Istar, was governor of the city of Erech; after his death the city was invaded by the Elamites. Izdubar comes from Marad, his native place, and, with the aid of the demigod Ea-bani, kills Khumbaba, the last of the Elamite usurpers, and delivers the city. Istar offers him her heart and hand, but is rudely rejected, Izdubar reminding her that her former loves have invariably been fatal to her lovers. She, incensed at his refusal, calls upon her father Anu for revenge. Anu sends a monstrous bull to ravage Erech; but the monster is killed by Izdubar, helped by Ea-bani. Then Istar prevails upon her mother Anatu to kill Ea-bani, and smite Izdubar with leprosy. Izdubar repairs to his ancestor Hasisadra, who dwells in the realms of the blest, and is cured by him of his disease. He then returns to Erech, and the gods hear

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his lamentations for the lost Ea-bani, whom they permit to return to earth from the nether world.

"Istar's Descent into Hades" is a wholly different poem. It begins abruptly with Istar's journey to the land of No-Return, to the house out of which he who enters never comes back. She addresses the porter at the gate, and threatens to break down the gate and shatter the door and restore the dead to life if he does not allow her to enter. He consults Queen Allatu, and she tells him to open the door for Istar, and do unto her according to the ancient custom. Then he strips her at each gate of some ornament, as in the verses above, and she asks him each time why he strips her. He answers invariably: "Enter, my lady, for such is the custom of Allatu." When she is at last before Allatu, the Queen curses her with frightful curses. There Istar remains, and the outside world is smitten with a fearful curse: there is no new life. Then Ea the king, moved by petitions of the sufferers, creates a man, Uddushunamir, and tells him to journey to Allatu, and ask her for a water-skin, that he may drink water therefrom. Allatu waxes exceeding wroth. She bids Uddushunamir be gone lest she curse him. She commands that Istar be sprinkled with the water of life and sent from her presence. Istar, besprinkled, passes again through the gates, and at each one receives the garment or ornament of which she had been stripped. Then follow the thirteen lines apparently used as a moral by the narrator of the tale. As Mr. Harper says: "The interpretation of this story depends upon the meaning of the last few lines, which are somewhat obscure. The situ-

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ation as given by Dr. Alfred Jeremias is perhaps the most probable: A brother goes to a magician to inquire for the spirit of a dead sister. The real issue involved is, 'Will the dead return?' The magician then relates to him the story of Istar, the only one who has ever returned from the nether world."

The original of this strange poem is supposed to have been in the library of Sardanapalus.

See *Die Höllenfahrt der Istar,* by Dr. Eberhard Schrader (Giessen, 1874); *Die Höllenfahrt der Istar,* by Dr. Alfred Jeremias (Leipzig, 1886); *Assyrischbabylonsche Mythen and Epen,* by P. Jensen; Jastrow's *Religion of Babylonia and Assyria* (chapter xxv); *Assyrian and Babylonian Literature,* with a translation of *Istar's Descent,* by Clifton D. Gray (New York, 1901).

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SUITE FROM *DER ROSENKAVALIER*

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Der Rosenkavalier, Komödie für Musik, text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913.

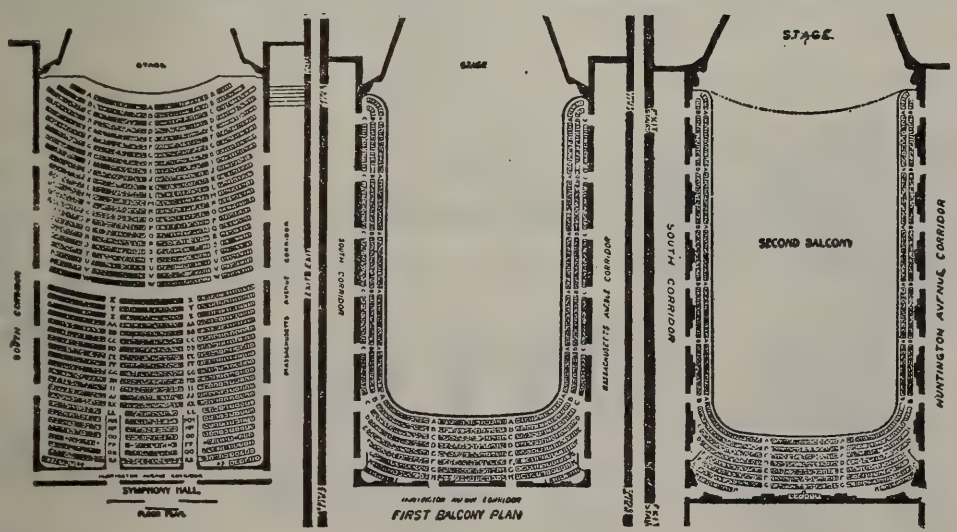
The suite here performed was made anonymously for its publisher, Boosey & Hawkes, and was first played by the Philharmonic-Symphony Society of New York, Artur Rodzinski, conductor, October 5, 1944. It was introduced to these concerts by Thor Johnson on January 21–22, 1949, and conducted by Pierre Monteux on April 10–11, 1953.

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909,

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four months after the production of *Elektra,* and completed September 26, 1910. His statement that he was "writing a Mozart opera" was taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau,* as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro,* not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his inferiors in station while his

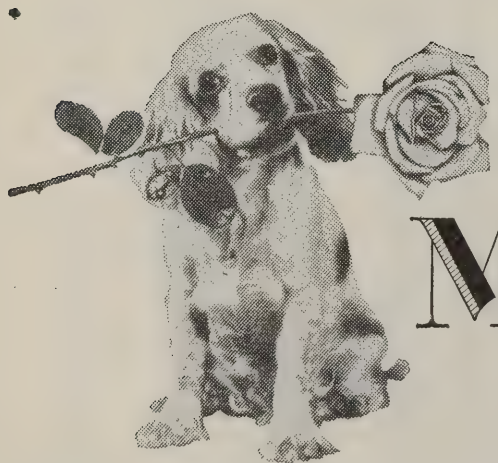
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superiors in intrigue. The characters Octavian, the Marschallin and Sophie have perhaps as much appeal as Cherubino, the Contessa and Susanna (we make no musical comparisons here). If Figaro's *Se vuol ballare* is not in the style of Johann Strauss, it is at least a waltz. That anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this forty-sixth year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those who gladly subject themselves to the charms of the score and forgive its composer his liberties with history — if they notice them at all.

The present suite includes in instrumental form the introduction to the first act, the music that accompanies Octavian's entrance bearing the silver rose in the second act, the duet between Sophie and Octavian later in that act, the principal waltz associated with Baron Ochs, the trio sung by Sophie, the Marschallin, and Octavian, and the duet of the young lovers.

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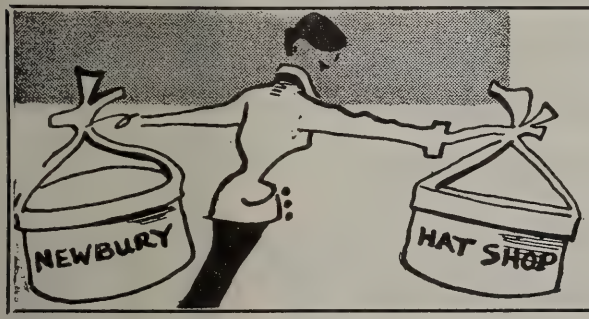
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After the collaboration of Strauss and his librettist on *Elektra,* Hofmannsthal began to make plans for a comedy, presumably in response to the wishes of the composer. For a while Hofmannsthal wrote of a libretto on *Casanova,* but his thoughts took another direction, and he wrote on June 4, 1908, about a comedy which seemed to grow from Beaumarchais' *Le Mariage de Figaro* and DaPonte's opera derived from it. A letter from Weimar to Strauss on February 11, 1909, showed that his inclinations had crystallized:

"Since I came here, I have spent three peaceful afternoons in writing the complete scenario for an absolutely new and original libretto. The situations are broadly comic, the action is varied and almost as obvious as a pantomime — there are opportunities for lyric passages, fun, humor, even for a short ballet. There are two big rôles, one for baritone, the other for a shapely wench in man's clothes — *à la* Farrar or Mary Garden. The place and period, Vienna in the time of Maria Theresa."

He added that the new piece should play for two hours and one half, "just half as long as *Die Meistersinger.*"* Strauss in Garmisch received his draft for the first scene of what was to be *Der Rosenkavalier* in April and was delighted. "Thanks for your letters and the first scene — I am

* *Correspondence between Richard Strauss and Hugo von Hofmannsthal* (Alfred A. Knopf).

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impatient for the next instalment. The scene is charming – delightfully easy to compose – I am already brooding over it." Hofmannsthal, whose letters show that he worked by dictating, soon dispatched the larger part of the act and Strauss answered at once: "I am simply ravished by it; it really is extraordinarily charming, and so subtle – a a little too subtle, perhaps, for the general public, but that doesn't matter."

Hofmannsthal was not worried about the subtlety. He thought that the plot of his comedy was simple enough, and as it turned out, the libretto became ever broader and less subtle as it progressed through the remaining acts. The first act developed smoothly with an interchange of letters about certain passages. Strauss would need added lines in order to insert a duet, trio or ensemble where the music called for such treatment. Act II involved a good deal more interchange and argument. Strauss considered that it lacked a climax in the action and he suggested the duel between the Baron and Octavian; the librettist was quick to see the point and provided one forthwith. The two worked together, both deeply interested in the over-all success of their project, and Hofmannsthal was always obliging when the composer's musical wishes became a definite exaction. The correspondence never lacks enthusiasm on either side. Both believed in their subject and

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pursued it in basic accord. Hofmannsthal wrote as the final typed copy of Act III went into the mail: "And now I hope you are satisfied. For my part, I have enjoyed the work so much that I am almost sorry to have to write the word 'curtain.'" He added later: "Now that we have come to the end of our work, I should like to say how much I have enjoyed our collaboration from the first conversation down to the very last letter, not forgetting your occasional very valuable suggestions, for all of which I thank you very sincerely." His interest extended to the preparation for performance and the casting for the characters he had so carefully drawn. That *Der Rosenkavalier* was an immediate success is now history.

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and now to define a term, please,

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Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 24, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 25, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Conductor*

HAYDN.....Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

CRESTON.....Symphony No. 2, *Op.* 35

I. Introduction and Song
II. Interlude and Dance

INTERMISSION

SCHUBERT.....Symphony in C major, No. 7

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

This concert will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

Performances by the orchestra are broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network.

The Friday afternoon and Saturday evening concerts are broadcast direct by station WGBH-FM.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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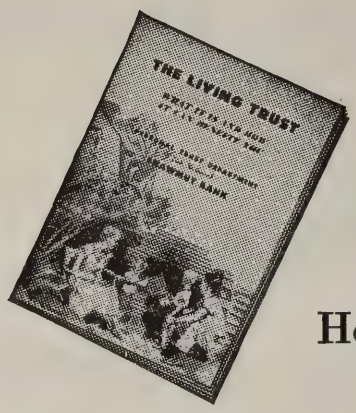
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Exhibition
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"IF THIS BE LONG HAIR"

Under the above title an editorial in the *Dedham Transcript,* February 10, 1956, commends the understanding and farsightedness of a Boston firm which has erected an "outdoor advertising spectacular dedicated to the Boston Symphony Orchestra." The Boston Envelope Company displays as a "salute" a full-sized billboard at the intersection of Brookline Avenue and the Riverway depicting the Orchestra, man for man, according to the best skill of the sign painter's art.

The editorial predicts that the billboard "will probably cause some motorists to lose control of their cars, because of the unique nature of the subject."

"Good music is enjoyed by many Americans, it attracts a substantial, but not overwhelming, audience in our times. Good music is not the serviceable, commercial noise spun usually by the breed known as disc jockeys. Neither is good music constantly assailing our violated ears via radio or television stations.

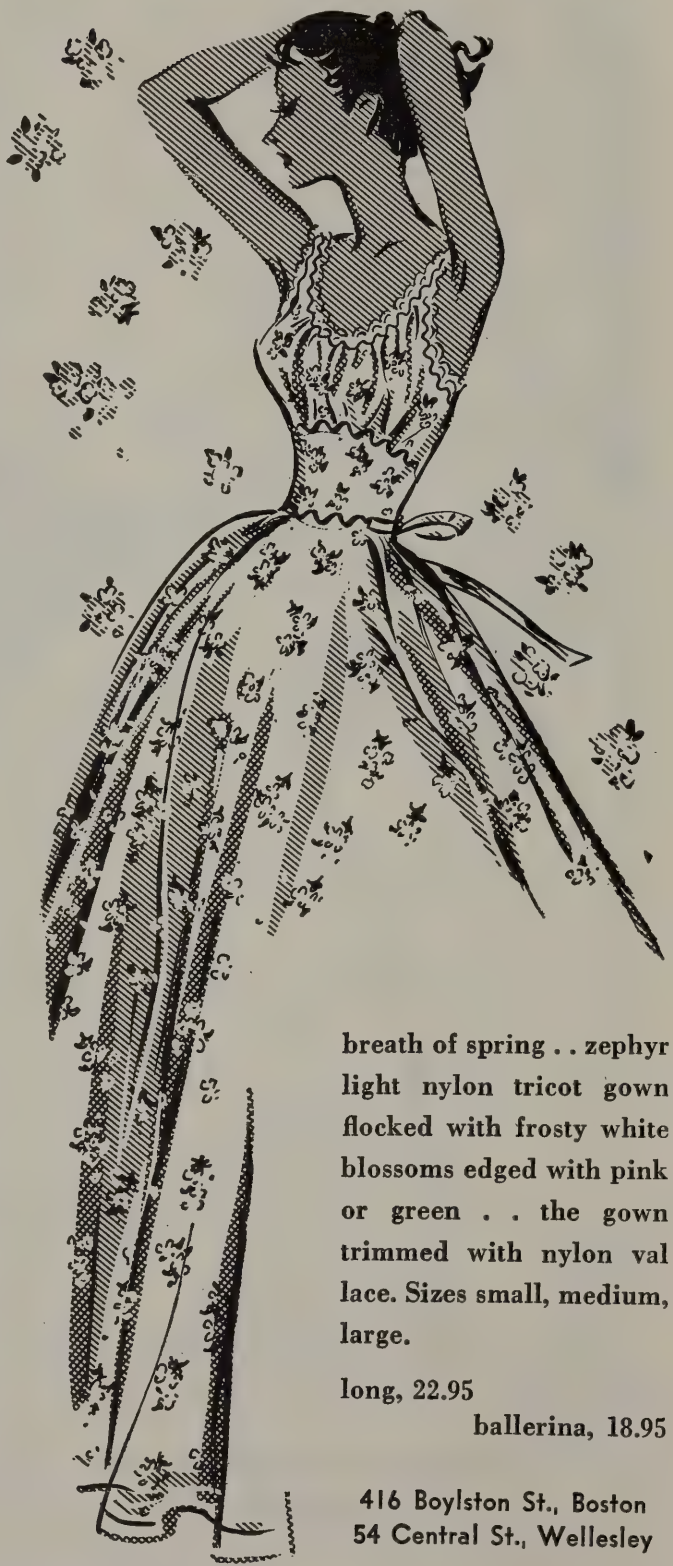
"Therefore, any agency which helps promote or sustain what avenues of good music remain in our high-pressured modern times, is deserving of the commendation of the vanishing Americans who still cling desperately to a few cultural standards. . . .

"It is essential that the maturity of life, as exemplified in one sense by the symphony orchestra, must be recognized and lent an occasional ear amidst the deplorable amount of din-music being peddled daily over the air, and store counters.

Most firms who employ the high-priced art of the outdoor billboard use the repetitious phrase and the over-charged objective in order to persuade users of the other fellow's product to switch to theirs. Dedham's Boston Envelope Company is spending this money with the subtle suggestion that all of us switch to culture and good music by saluting one of the nation's most respected purveyors of this rare product, the Boston Symphony Orchestra.

"In an age given over to the glorifi-

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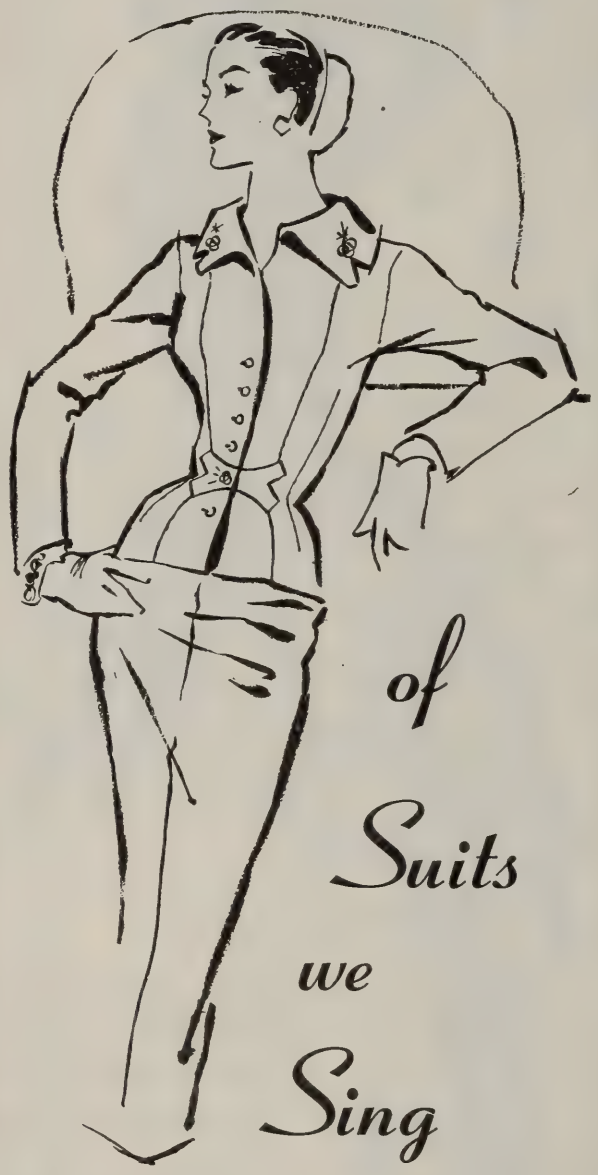


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cation of the politician, the military and the athletic — with occasional bows to the hoodlum and the lunatic fringe, an unselfish gesture towards the aesthetic must be recognized and applauded even at the risk of being labeled a long-hair."

• •

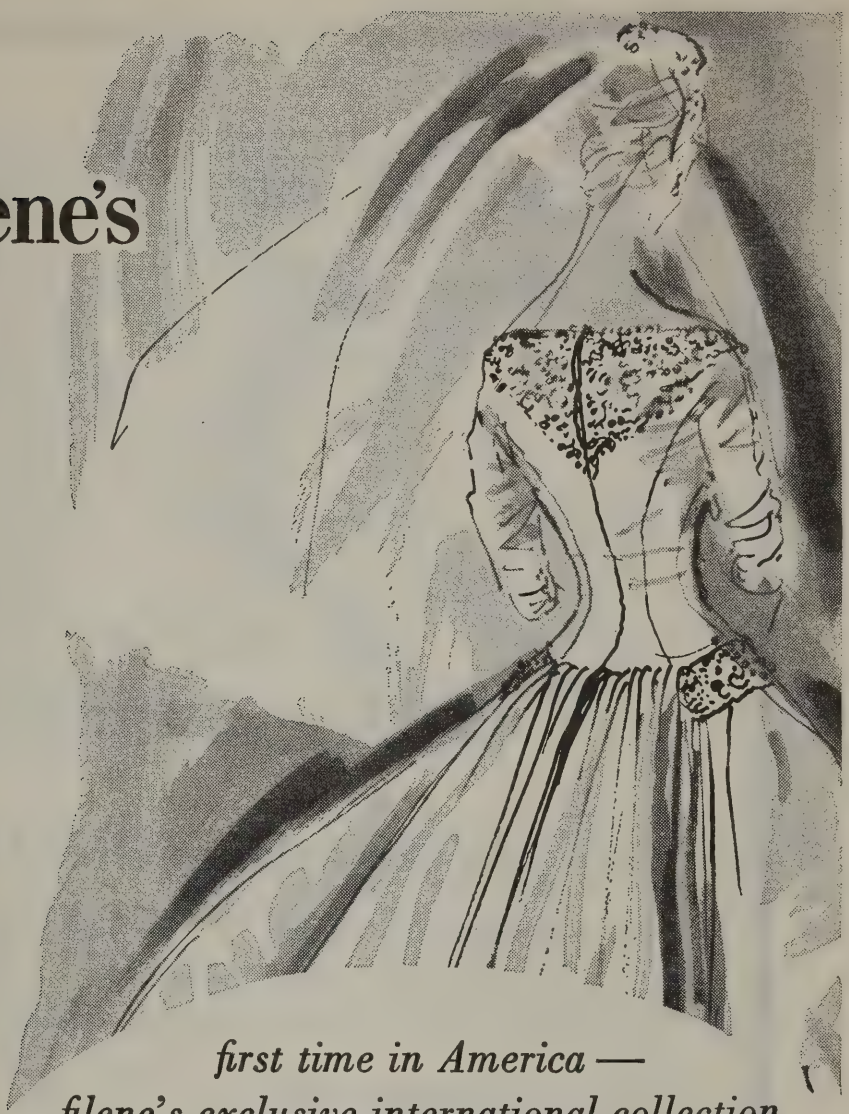
EXHIBITION

The present exhibition of contemporary paintings loaned by the deCordova Museum of Lincoln, and assembled by its Director, Frederick P. Walkey, has been made possible by the generosity and assistance of the Margaret Brown Gallery, Boris Mirsky Gallery and the Swetzoff Gallery, and artists not affiliated with galleries who have kindly loaned their paintings.

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Nathan Knobler
MOON, WATER AND SPACE
Richard Wagner
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GREY FOREST (Alan Gallery)
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RETURN TO FOREST
John Gregoropoulos
SPANISH VILLAGE
Kenneth Forman
PEARS AND CHAIRS
Lois Jean Knobler
BIRTHDAY PARTY
(Margaret Brown Gallery)
Howard Gibbs
THIRD AVENUE
(Margaret Brown Gallery)
Donald Stoltenberg
TO A WINNIPEG POET
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(Margaret Brown Galley)
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(*Continued on page 864*)

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Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 24, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 25, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Conductor*

HAYDN ..... Symphony in G major, No. 94 ("Surprise")

I. Adagio cantabile; vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

CRESTON ..... Symphony No. 2, *Op.* 35

I. Introduction and Song
II. Interlude and Dance

INTERMISSION

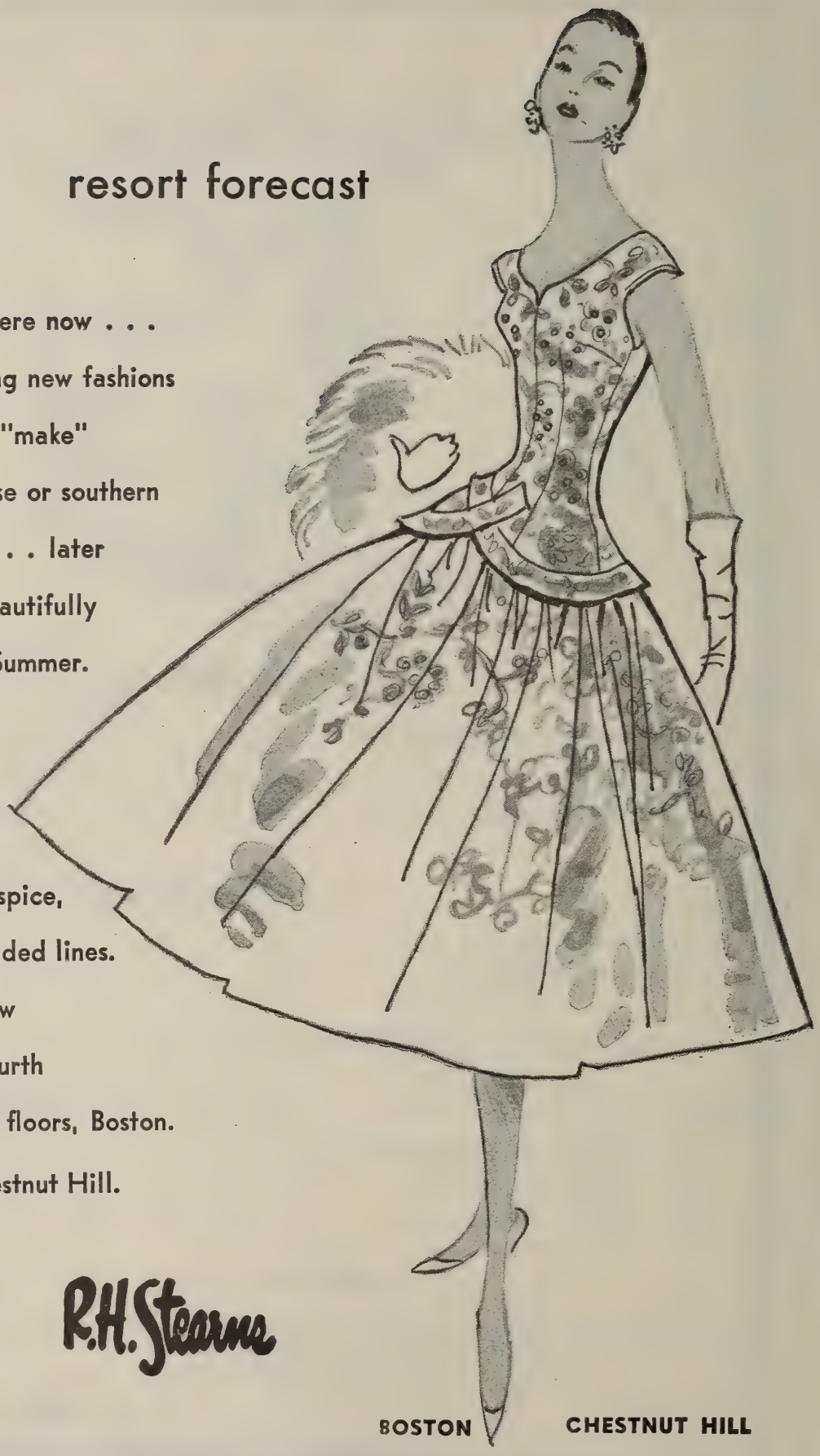
SCHUBERT ..... Symphony in C major, No. 7

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, and the transcontinental tour in May, 1953. He conducts as guest of the Metropolitan Opera Company.



Q • what's the hurry . . . going south?

we're getting ready for our winter holiday . . .
going to Hurwitch Brothers to pick out an
outfit from their smart collection of resort
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SYMPHONY IN G MAJOR, "THE SURPRISE," NO. 94

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

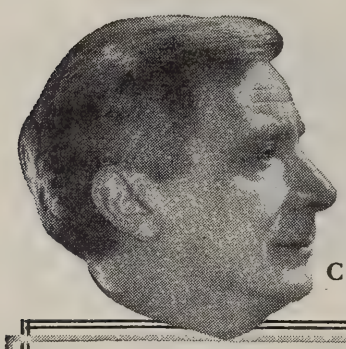
The symphony was composed in 1791; performed for the first time March 23, 1792, at the Hanover Square Rooms, London.

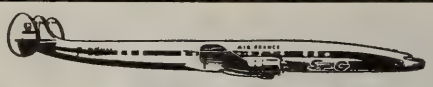
The most recent performances by the Boston Symphony Orchestra in the Friday and Saturday series were on October 25-26, 1946.

The orchestration comprises 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impresario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the "favorite grand overture." Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden fortissimo chord introduced at the end of a pianissimo passage in the Andante undoubtedly captured the general fancy and contributed toward the favor in which the piece was held. It thus acquired the title in England "The Surprise" Symphony, and in Germany the symphony "with the drum stroke." Adalbert Gyro-





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wetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, "The women will cry out here." It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. "The first allegro of my symphony was received with countless 'bravos,' but the enthusiasm rose to the highest point after the Andante with the drum stroke. *'Ancora! ancora!'* was shouted from all sides; and Pleyel himself complimented me upon the idea" (Griesinger).

The reviewer in the *Oracle* was roused to a flight of fancy:

"The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious."

This loud chord which caused so much attention and discussion has been demonstrated to have been nothing more than an afterthought. A writer in the *Musical Times* (May 1, 1909) who signed himself "F. G. E." explained that he had had access to the "original autograph," which was then in the possession of Felix Moscheles. The first page of the Andante from the autograph in question is reproduced in facsimile in that issue of the *Musical Times.* After the first eight

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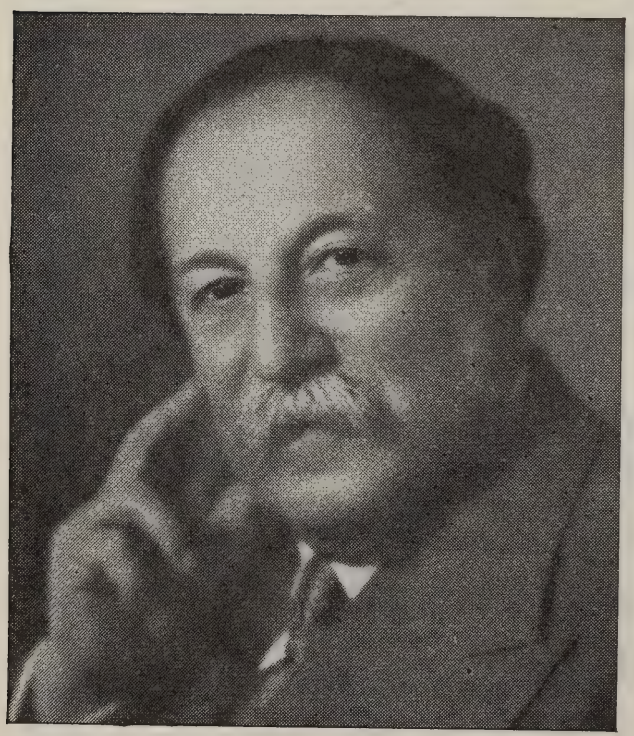
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measures, which are marked "piano," there is simply a double-bar repeat sign. A large X is drawn across the page. (In the printed score the eight measures are repeated *pp* with a lighter scoring. The *ff* chord follows, given to the full orchestra.)

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Julien's Orchestra played the "Surprise" Symphony during the season 1853-54. Julien chose the Andante as a means for creating a sensation. "To make the 'Surprise' still more surprising, he added an enormous bass drum – the largest, I believe, ever seen in this country up to the time."

The Symphony begins with a short introduction, adagio cantabile, in G major 3-4, leading to the main body of the movement, vivace assai, in G major 6-8. In the working out and summation of the first movement, as likewise in the minuet with its trio and in the rondo finale, Haydn makes no conspicuous departure from prescribed form. The theme of the Andante, which is in C major and is followed by a series of variations, he later used as an accompaniment to an air in his oratorio, *The Seasons:* "With Eagerness the Husbandman."

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Born in New York, October 10, 1906

Paul Creston's Second Symphony was completed in June, 1944, and had its first performance at a concert by the Philharmonic-Symphony Society of New York, Artur Rodzinski conducting, February 15, 1945. It was introduced to Boston by Richard Burgin at these concerts, March 23–24, 1945, and repeated under the direction of Mr. Monteux, April 10–11, 1953.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, cymbals, snare drum, gong, xylophone, piano, and strings.

The Symphony is dedicated "in profound gratitude" to Dr. William Filler, "family friend and physician."

THE title "Symphony" is used freely, as the movements show. It was conceived, writes the composer, "as an apotheosis of the two foundations of all music: song and dance.

"In the opening of the Introduction are presented four themes as a cumulative ground bass, i.e., successively superimposed. Theme 1, played by 'cellos, and Theme 2, played by violas, are the main basis

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of the entire symphony. Whatever new thematic material emerges is either a ramification or a development of these two themes.

"The Song is largely built on a variation of Theme 1, tender and simple in character, presented first by the flute and then by the horn. After a minor climax, the inversion of Theme 1 is presented by violins and is followed by Theme 2, with the mood gradually increasing in intensity. A short, agitated episode leads to the varied Theme 1 with the whole orchestra participating and played with great breadth and majesty. The movement closes quietly with the original flute theme, this time played by the oboe, slightly varied rhythmically but equally tender and simple in feeling.

"The Interlude opens with a completely transformed Theme 1, quite aggressive and defiant, leading to a rather quiet section, but soon returning to the aggressive character. This last merges into the Dance without pause, which after a rhythmic introduction begins with another variation of Theme 1 (muted trumpet). Each appearance of this variation of Theme 1 alters further the rhythm and contour of the melody. As the excitement mounts, Theme 2 soars above the ever-recurrent rhythmic pulses, developing to a climax and into the next section of the Dance. In the second section, based on a variation of Theme 1 inverted, the rhythmic pattern has changed and there is a greater sense of driving forward. This theme variant goes through several metamorphoses as the section builds to the major climax and



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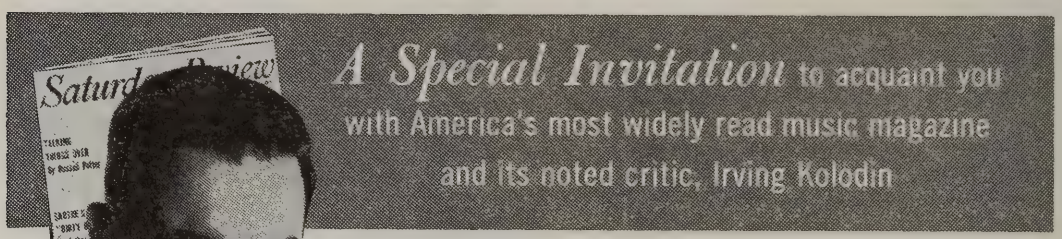
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then subsides to an altered version of the original cumulative ground bass. Above three concurrent rhythms which were presented separately earlier in the Dance, the flute theme of the Song (now played by violins), becoming more and more intense, brings the composition to a close."

• •

Paul Creston's parents were both Italian (his actual name is Joseph Guttoveggio). Showing ability from childhood, he studied piano with G. Aldo Randegger and Gaston Dethier, and organ with Pietro Yon. In harmony, composition and orchestration he is entirely self-taught. Mr. Creston's music has been recognized by numerous awards of merit including a Guggenheim Fellowship. Since 1934 he has been organist at St. Malachy's Church in New York. He has written a number of orchestral works of which his Fifth Symphony, commissioned by the National Symphony Orchestra of Washington, D. C., is to be performed in April. His *Frontiers* was performed at the Boston Symphony Orchestra concerts March 24–25, 1944, Andre Kostelanetz conducting, and his *Pastorale and Tarantella,* January 24–25, 1944, Vladimir Golschmann conducting.



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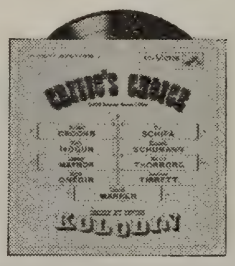
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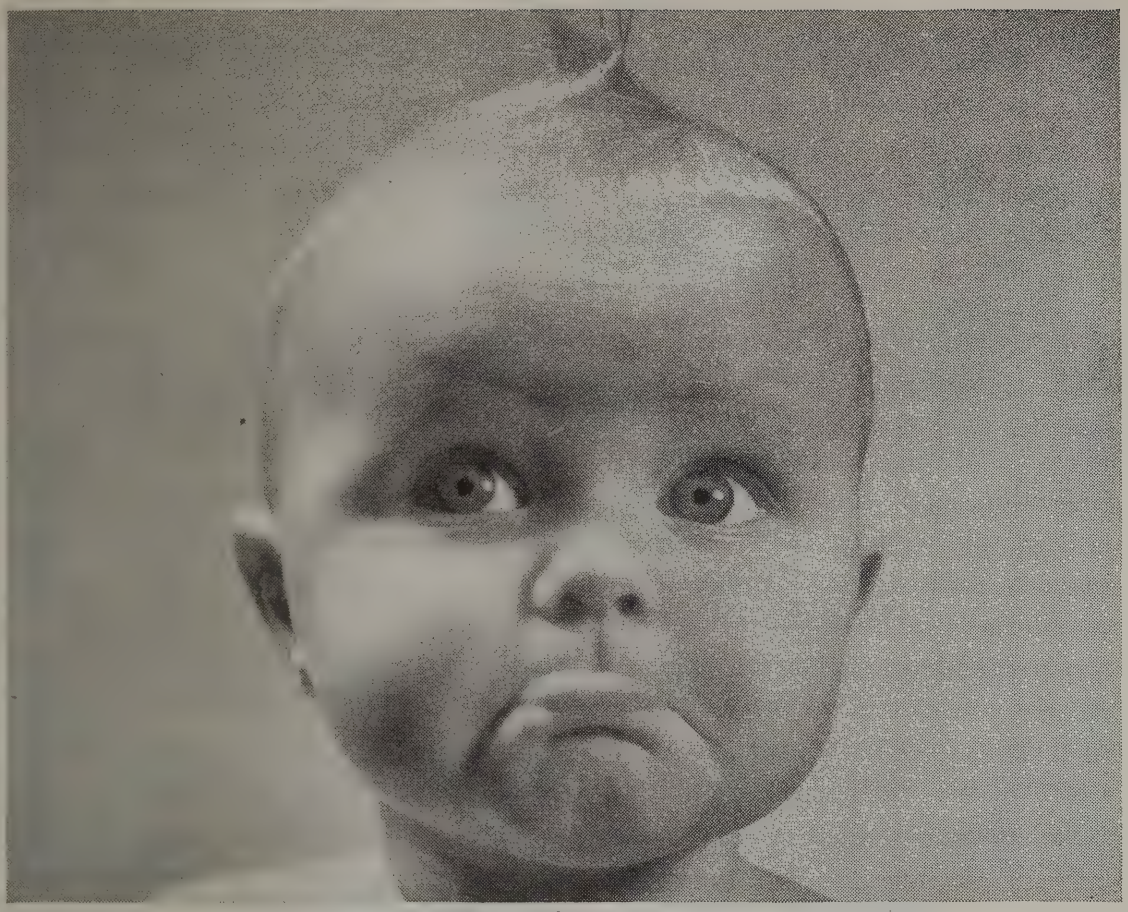
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THREE WISHES FROM A GENIE, OR THINGS WILL WORK OUT FAIRLY WELL, GIVEN TIME

By Cyrus W. Durgin

(Quoted from the Bulletin of the Harvard Musical Association, January, 1956)

Only someone well out of it would call this the best of all possible worlds, but it does have its points. Somehow, in the long view, most things work out fairly well. At least that is my conviction about music, although a learned, urbane, and friendly professional musician, now deceased, once declared that, with Beethoven, music had gone completely wrong. He was a gentleman of the old school, very tidy and orderly, and his musical instincts were all on the side of Bach and others of the rational 18th Century. Beethoven and his revolutionary "Eroica", not to mention the last string quartets, "had spoiled everything." Had Beethoven not lived, my friend maintained, music would have run an orderly and logical course from the 18th Century onward, and we would not now be in all this mess with modern music and its nasty sounds.

My friend is dead and the work of Beethoven still lives, and we are

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still faced with modern music. Since the situation is inevitable, we may as well conclude it is all to the good, even in the presence of the 12-tone system and some other manifestations of the contemporary art.

I suspect we are all too impatient about quick, easy pleasure in music, and short-sighted in our views—if we have any—about where music is going to end. Our age has become one of extremely rapid communication. Everything is done quickly, if not hurriedly. We accept as normal a tempo of daily life that might have ruined the nerves of our ancestors. We are restless, as well as impatient, and if we are Americans, we are likely to be further complicated by the notion that a little industry and common sense will put everything right soon and permanently.

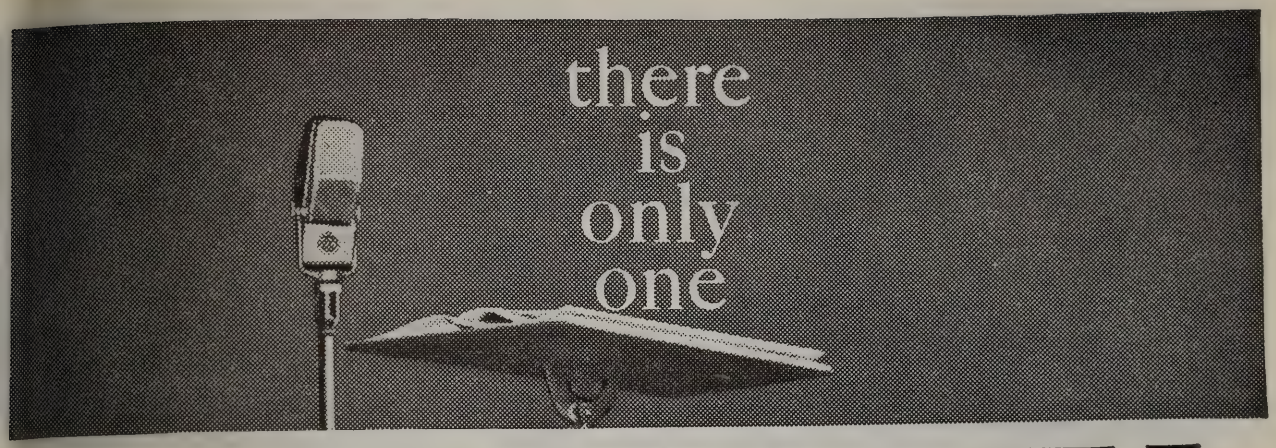
Nature just doesn't work that way. She takes her time and arrives where she wishes to go when it pleases her. Our impatience today, I believe, is an exacerbation of circumstances which always have existed since man began to walk upright, to cook his food and to put musical sounds together. Those circumstances are the seemingly inescapable differences between one period and the next, between a generation and that succeeding.

The son wants to be himself and to have his own views. Not infrequently that very human and in a sense renewing process of rebellion takes the form of reaction against his father's tastes and beliefs. By

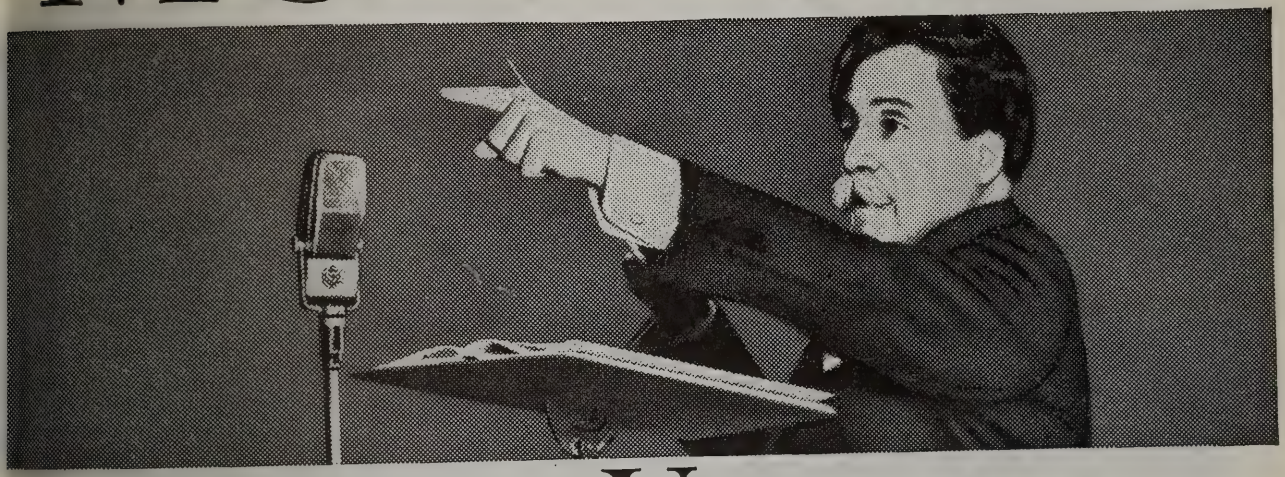


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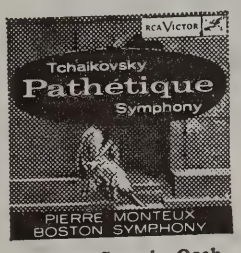


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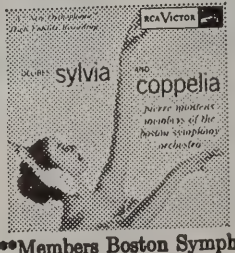


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extension the process applies to all of any period and the one which follows. Paradoxically, nothing is deader than yesterday, and yet the day before yesterday is now perceived to have been quaintly interesting in its own way; it fascinates us and we try to learn about it; there seems to be more correspondence between today and the day before yesterday than between today and the one just ended. This is why, should some smoky genie ever appear to me out of a Wonderful Lamp, and offer me fulfillment of three wishes, I would not mention money in any of them. I would use all three to be able to go back, as a rational adult, into numerous periods of past time, just to get a notion how people felt then.

I would want to live in the first half of the 17th Century, and come to understand what was the real nature as then perceived of the musical evolution from, say, Palestrina, to Monteverdi; in the first half of the 18th Century, and get an idea of the revolution exerted by Bach and the tempered scale, and of the popularity of Handel. Thereafter, I would ask to be able to sample the life, intellectual thought and artistic ideals of every decade following, right down to 1925, when my own personal interest in music began.

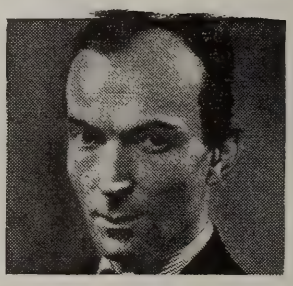
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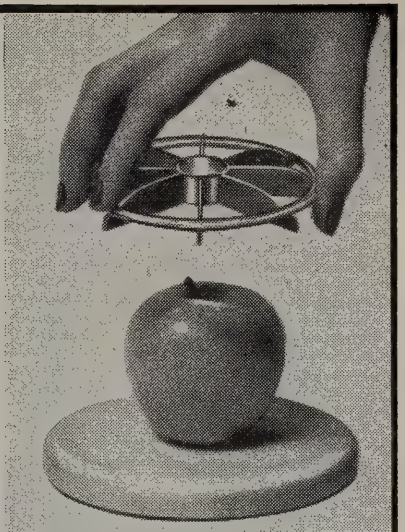
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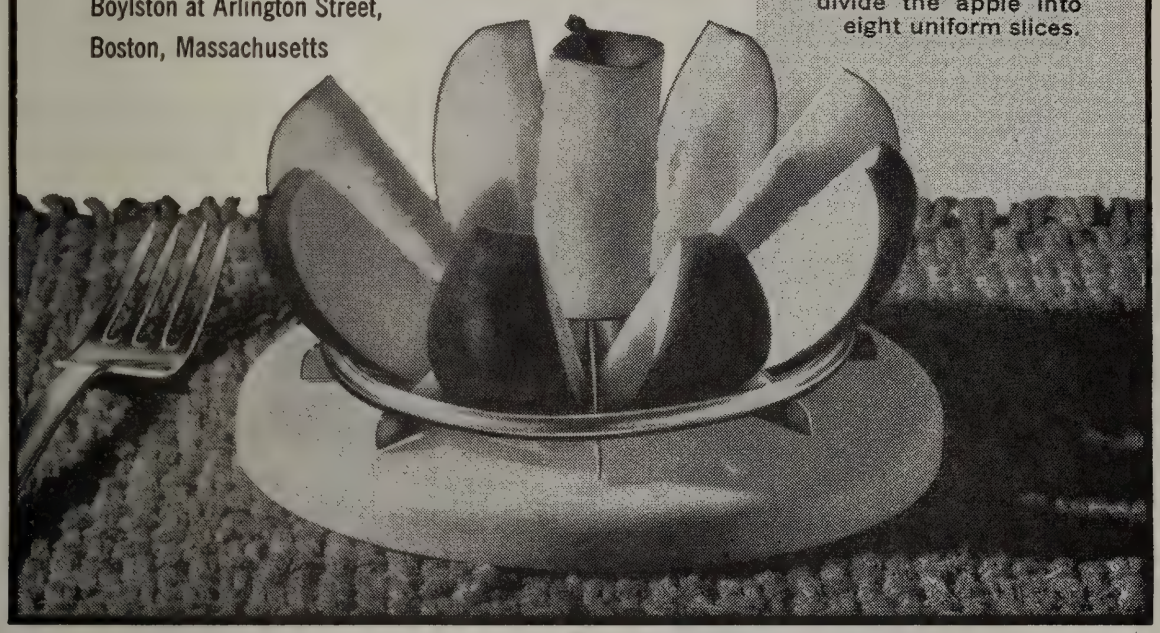
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The growth of tonal resources has taken various forms, among them fractional tones, electronic instruments and so on. It has also taken



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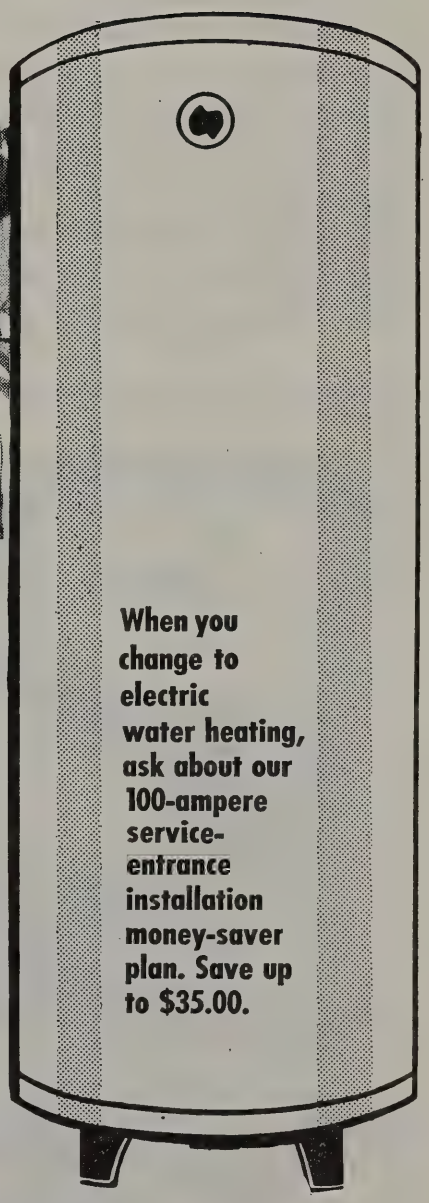
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the form of mingling several keys in dissonant inter-relationship, and of mingling several rhythms, simultaneously, in a complex of conflicting strong and weak beats.

An idiom based upon fractional tones has not gone very far. There are two good reasons for this: (1) inability of many human ears, short of years of conditioning, to perceive exact fractional differences of pitch, and (2) the mechanical construction of most instruments in use today which do not permit sounding of fractional intervals smaller than the semi-tone. This line of experimentation, I believe, long since finished in a dead-end alley.

Polytonality and polyrhythm have yielded a residue of benefit, both in what is basically homophonic music, and in music of contrapuntal texture. This has depended upon the skill of the composer in producing music that possesses a certain degree of clarity and expressive power above the mere fact of experimentation itself. The final test along this line is how it sounds to the human ear; whether, given time enough to become accustomed to it, the human ear will accept polytonality and polyrhythm as musical expression, as emotional expression.



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Yet, in theory, the ultimate end of unlimited combinations of keys and rhythms would be a great mass of unrelated sounds and metrical stresses. There then would be no contrast, no pure harmonic or tonal colors, no single, recognizable rhythms.

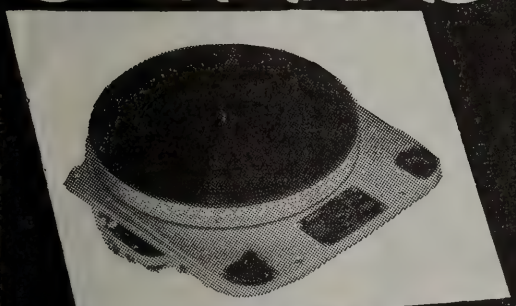
As for electronic instruments, there may be in this field more awaiting us than any of us now can easily foresee. A gigantic machine has been invented, and by means of recording, has been made to imitate all known and conventionally used instruments, even to the sound of the human voice singing words! If such is to be the course of our musical future, music as we have known it is certain to be totally changed.

Already some composers of repute have dabbled in recording conventional music and various other sounds on tape, then doctoring it by re-recording it backwards, at different tempo, combining these synthetic effects, and what not. In France this tinkering was dubbed "La musique concrète". Of course it is altogether mechanical, no more related to music as expressions of the human heart or as a manifestation of the human brain, than a race-track rabbit is to the real bunny.

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But it is entirely possible that electronic developments will give us instruments which will eliminate a great deal of the technical difficulty imposed by those evolved "natural" instruments we know today. That, too, will surely affect the course of future art. The quality and essential nature of the sounds they produce will challenge acceptance or rejection by human ears and taste.

For many years now, Schoenberg, Alban Berg, Anton von Webern and others have sought to expand the musical vocabulary with a system first—and vaguely—called "atonality" (without key), then the "12-tone system" and now, more fashionably the "dodecaphonic style". The fundamental points of this system, whose aim is to avoid semblance of conventional tonality, are equal relationships between all semitones within the octave, and the use, as melodic material of a tone row or series, of all 12 semitones in the octave. In such a series each of the 12 must be sounded once before any may be repeated.

Mr. Ernest Ansermet, the Swiss mathematician and orchestral conductor, on a recent visit to Boston as guest conductor of the Boston Symphony, stated his views on the 12-tone system very candidly. "The



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strict 12-tone system," Ansermet declared, "is a ready-made order for those who are confused or lost, who do not know what to do or where to turn. . . . I have examined the laws of hearing and I have proved by mathematical formulae that the 12-tone system is entirely contrary to those laws. You see objects in perspective, the closer ones bigger to your eye, the distant ones smaller. So in music. You perceive closer certain tones of greater authority in tonality, lesser ones are perceived more distantly, a sort of hearing perspective. The 12-tone system has no perspective, just as it has no strong and governing bass."

Mr. Ansermet, a musician of deep perception as well as of muscularly individual taste, recognized that elements of the 12-tone system could be employed to make genuine music. But, he added, they must be used in a sense to tonality, that rational system which the human mind, ear and heart have organized and extended over a period of roughly three centuries. It is this rational quality, he emphasized, that human nature so strongly desires and, at last, must have.

I suspect that, at bottom, the fatal weakness of strict procedure in polytonality, polyrhythm and the 12-tone system, is that it would produce a sound tissue of much the same harmonic and rhythmic tension from start to finish. There could be no points of repose, no

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ascent in tension to a peak of emphasis, no relaxation to further points of repose. It is in these ascents, peaks and relaxations that we find the variety, the contrasts, of timbre and emotional stress which give music both order and appeal.

But if elements of all these procedures are treated under a dominant principle of tonality, order and contrast, as well as with regard to what appeals to the human ear, then those elements are basically musical and can be used to produce music. Such, I am convinced, is the true wave or whatever else you wish to call it, of the future. There are other and lesser matters involved regarding melody, but the big point is selection of resources toward a recognizably expressive purpose. The composers to accomplish just that will appear, make no mistake.

Nor is dissonance, by itself, a factor of over-riding importance, although dissonance is a feature of contemporary music which among conservative listeners causes the greatest disaffection. The human ear can, by exposure, effort and experience, accommodate itself to complexities of opposing sonorities and come to regard them as agreeably musical. After all, the dominant seventh chord, three hundred years

Anne Starr

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ago, was considered a dissonance. Almost every successive great composer, starting with Bach, introduced degrees and qualities of dissonance which dismayed conservatism of their own times. But as years went on, aural accommodation resulted in acceptance.

Stravinsky's "Le Sacre du Printemps" is prevailingly a tissue of strong dissonance, but forty years and more after its scandalous Paris première, the "Sacre" is pretty generally considered a masterpiece. The important fact is that Stravinsky used dissonance with high logic and order. There is no confusion, no waves of sound without tonal anchor, no unrelated rhythmic impulses.

No one can foretell the future, but my own feeling is that selection and logic will work out music's problems rather well. I'd like to be around to experience it at first hand.

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(*Continued from page 832*)

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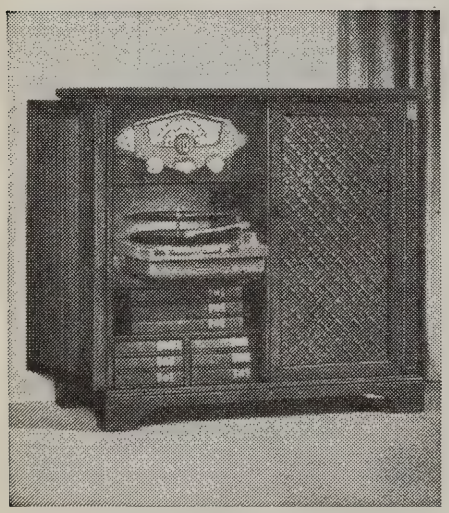
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SKALKOTTAS

Nicos Skalkottas, a composer of Greece little known or performed in this part of the world, will have posthumous recognition (he died in 1949) when the Zimbler Sinfonietta, under the direction of Charles Munch, introduces his *Little Suite* for strings. Mr. Munch will conduct another work as a part of this program at Jordan Hall, February 29: *Siciliana and Burlesca* by Jacobus Langendoen of the Boston Symphony Orchestra. Samuel Mayes will be the soloist.

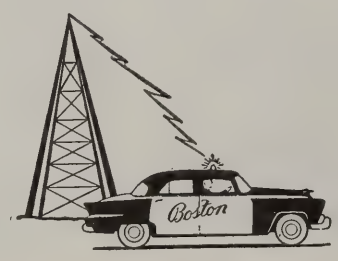


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TWO COMPOSERS

By Ernest Newman

(Sunday Times, London)

I HAVE cited a speculation of Goethe's on the advantage it is to a certain type of artistic creator to know instinctively and precisely the nature and the scope of his own powers. The supreme representative of that type in music was Mozart. Goethe also pointed out, however, that there is a reverse side to this picture: there are artists who scale as yet unconquered heights, but only by dint of long and bruising endeavour. This type, of which Beethoven is the outstanding example in music, is perpetually making difficulties for itself subconsciously as it plunges deeper and deeper into the matter in hand — difficulties of the kind with which Beethoven's Sketch Books have familiarised us.

In general terms we may say that Mozart at once, by a divine instinct, predetermined and limited the musical problem of the work in hand — the range of its expression, the manner of its expression, its containing



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form — to what lay naturally within his powers; while Beethoven was driven by his peculiar dæmon to keep extending each problem beyond the limits he had more or less vaguely had in mind when he embarked upon it. In this connection his studies for the "Eroica" in particular are specially instructive.

• •

We may put it, in terms of the Goethe proposition, that Beethoven keeps on creating difficulties for himself; but from the desperate struggle with these difficulties he emerges with new strength. The consequence of it all is that while he does not set us listeners at our unquestioning ease — which is fundamentally what we mean when we speak of the "perfection" of Mozart — he drives us along with him, by incessant pricks of the goad, to the assault on position after position whose existence we had not suspected until then.

He strains and disturbs us by his enormous tensions of the spirit, and then refreshes us by showing us the way to the relaxation of them. "Perfection" in the Mozartian sense of the term is beyond him: no one would pronounce the "Hammerklavier" sonata or the Missa

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Solemnis "perfect" in that sense; but for many minds the toil of the long hard ascent on which he forces us to accompany him brings with it a final delight which is even more precious to them than the impeccable taste, the flawless adaptation of means to end, for which, in other circumstances, they are grateful to Mozart.

As Amiel pointed out, Mozart is "stronger than destiny, because he takes life less profoundly," and Beethoven "less strong because he has dared to measure himself against deeper sorrows." The struggle with self-created difficulties of expression and form has strengthened Beethoven's powers by sheer resistance, and we listeners too emerge from the spiritual struggle fortified and re-energised. As Stendhal has put it, only what resists can be leaned upon.

With Beethoven it is the whole man who imposes himself on us, as Shakespeare and Goethe do; with Mozart it is primarily the impeccable artist. With creators like Beethoven and Wagner and Goethe a multitude of experiences, many of them seemingly quite irrelevant to their development as an artist, have gone to the making of the artist in them.

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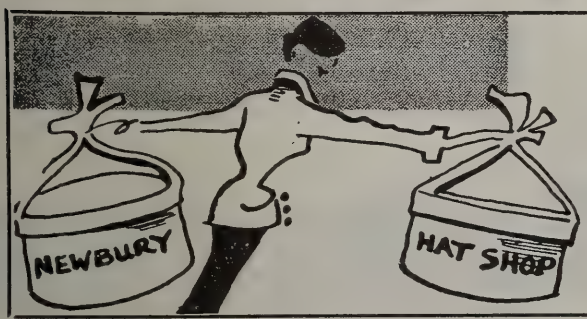
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We may turn with an indulgent smile today from Wagner's frantic endeavours to take command of all the activities of his epoch — political, philosophical, social and the rest. Yet finally we are left with the feeling that without all this wasteful rough-and-tumble, this apparent superfluity and misdirection of effort, and the mental discipline that had accompanied it, the creator of the "Ring" and "Tristan" and "Parsifal" would have been of lesser stature than in the end he became. And so with Goethe. For some ten years in the prime of his life he turned his back on poetry and plunged into science — many sciences; yet who can doubt that these apparently misdirected energies contributed, in the mysterious depths of him, to make him the poet we now know and wonder at?

A consideration of these subconscious depths of the psychology of the greatest artist-creators throws, it may be, a sidelight on a phenomenon that is at first sight rather puzzling. How is it that the greatest musical lyricists — Beethoven, Schubert, Schumann, Grieg, Wolf, Mahler, Debussy, Fauré for example — have all been composers who have either mastered or had the capacity to master much larger forms than the lyric?

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We would have expected *a priori* that the best songs would have come in any quantity from composers who had concentrated their whole powers on the song alone; but it has not been so.

Is the explanation, perhaps, that the tensions they have undergone and the resistances they have met with in the conquest of the larger forms, the discipline to which they had to submit themselves in the overcoming of them, endowed them with added strength when they spread their wings in the more rarefied atmosphere of the song pure and simple?

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on April 15 and 17, 1954.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 117 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school



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of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony.

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half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score

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to the Philharmonic Society in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft.* A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's


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brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

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this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

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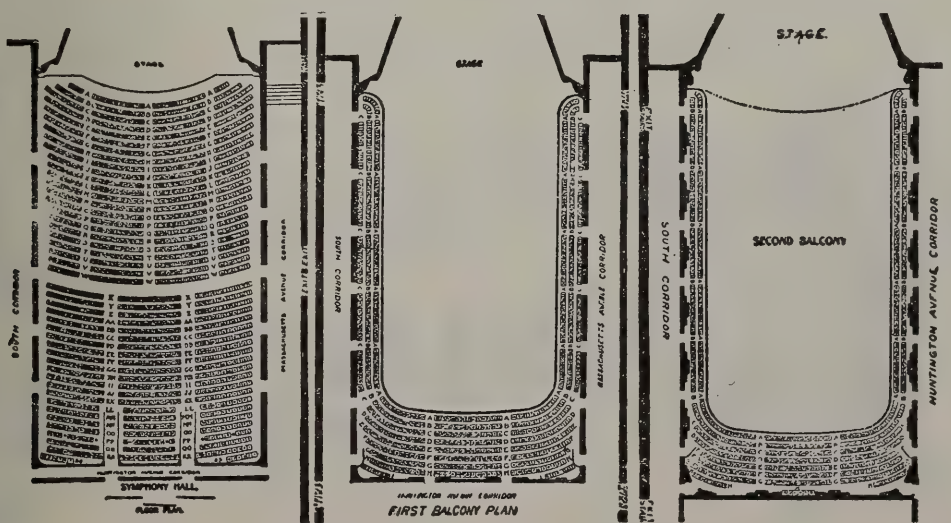
The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and un-

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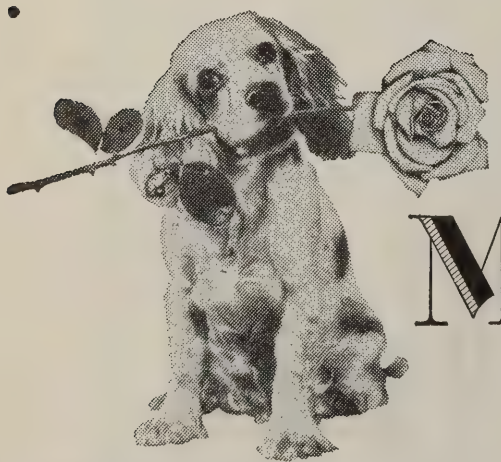
folding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

• •

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor

* Kreissle repeats this as a "well-authenticated confession."



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Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de théatre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a

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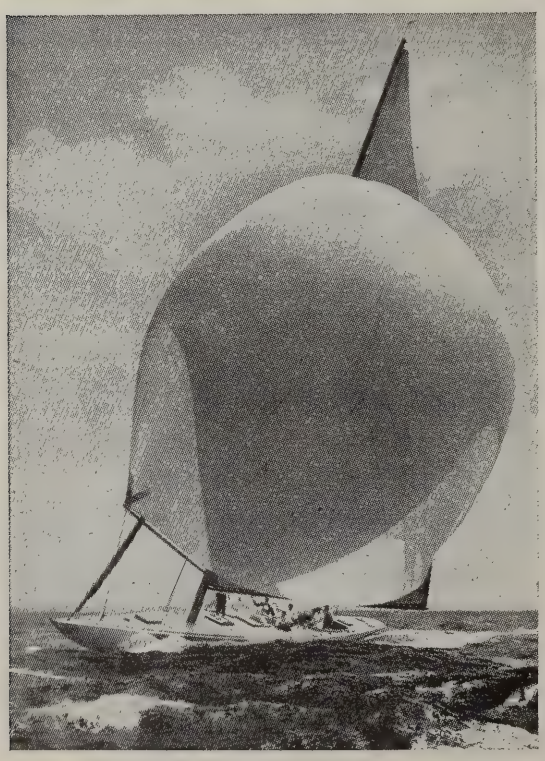
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pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new art-form than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

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"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

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Guest Conductor: CHARLES MUNCH

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Sinfonia from "Olimpiade" ..... *Vivaldi*

Little Suite for strings ..... *Skalkottas*
(*U.S. première, conducted by* Mr. MUNCH)

Siciliana and Burlesca for 'cello solo and strings ..... *Langendoen*
Soloist: S. MAYES, *Conducted by* Mr. MUNCH

Intermission

Prelude and Fugue ..... *Bach-Toch*

Serenade for strings (*U.S. première*) ..... *Svend Schultz*

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Concert Direction: AARON RICHMOND

Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

Boston Symphony Orchestra

(Seventy-fifth Season, 1955–1956)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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Concert-master
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Alfred Zighera
Jacobus Langendoen
Mischa Nieland
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Jean Devergie
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Louis Speyer

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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

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Marcel Lafosse
Armando Ghitalla
Gerard Goguen

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William Moyer
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and now to define a term, please,

we would like to remind our friends that the word "hi-fi" as applied to lipstick, paint colors, TV sets, and *department-store table model phonographs* (italics ours!) does NOT have anything in common with the word "hi-fi" as applied to the legitimate high fidelity products — sold in our 2nd floor department. In an appalling loose manner, we might classify as true (minimum) hi-fi the following: *amplifier* — 10 watts with built-in preamp and AC transformer; *loudspeaker* — 12" wide range; *record changer* — 4 pole motor and magnetic type cartridge; *radio tuner* — Armstrong type FM circuit and AC power transformer. Recent newspaper ads indicate that "hi-fi" has become a label which may be attached to any phonograph or console without challenge or liability. Take 'em with a large grain of salt, and first hear REAL hi-fi at Radio Shack or a similarly qualified hi-fi dealer!

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FRIDAY AFTERNOON, MARCH 2, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 3, *at* 8:30 *o'clock*

TCHAIKOVSKY.....“Romeo and Juliet,” Overture-Fantasia

VILLA-LOBOS.....Symphony No. 11

I. Allegro moderato
II. Largo
III. Scherzo: molto vivace
IV. Molto allegro

(*Composed for the 75th anniversary of the Boston Symphony Orchestra; First Performance*)

CONDUCTED BY THE COMPOSER

INTERMISSION

BEETHOVEN.....Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo vivace

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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Berkshire Festival Plans
Martinu Honored
When Critics Disagree

BERKSHIRE FESTIVAL PLANS

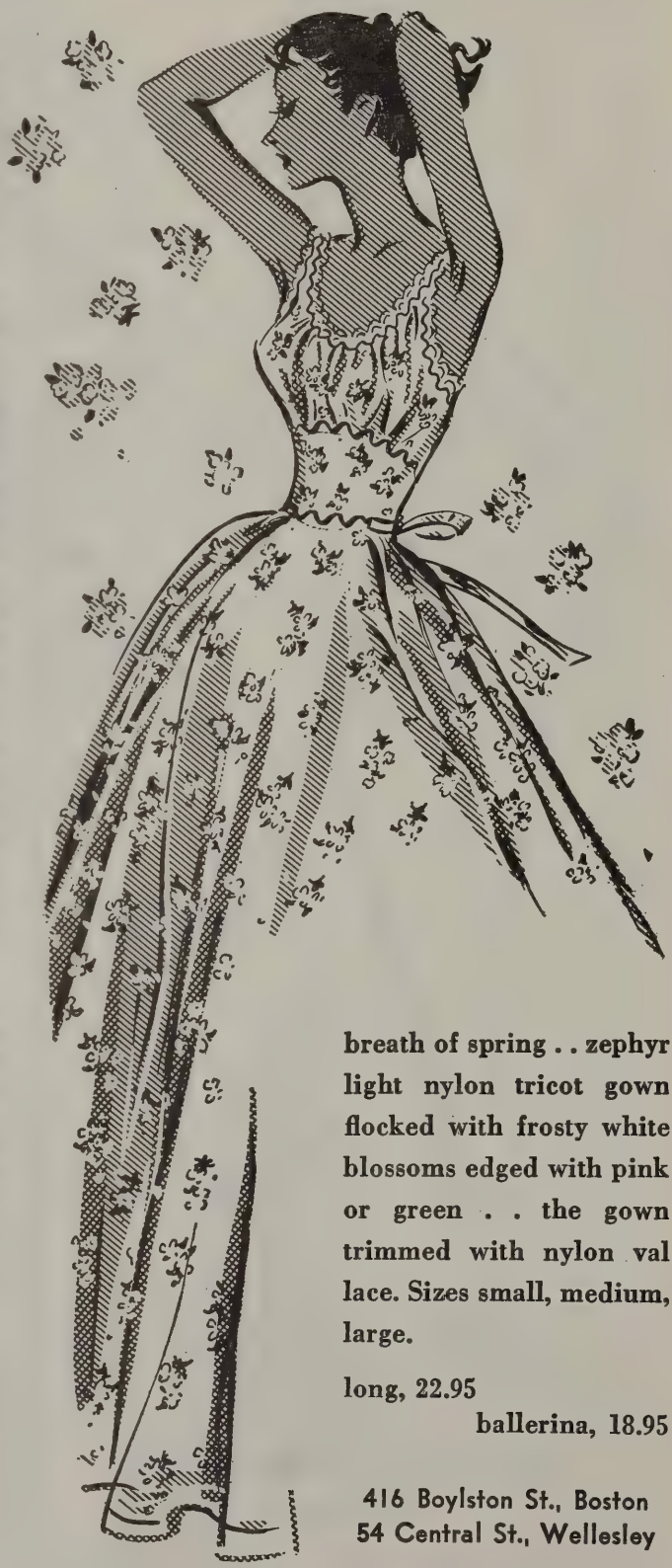
The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox from July 4 to August 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two week-ends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four week-ends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood — they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John. Martinu's "Military Mass," which will be performed by the visiting Yale Glee Club — the other choral works to be performed by the Festival Chorus prepared by its Director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Marguerite Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

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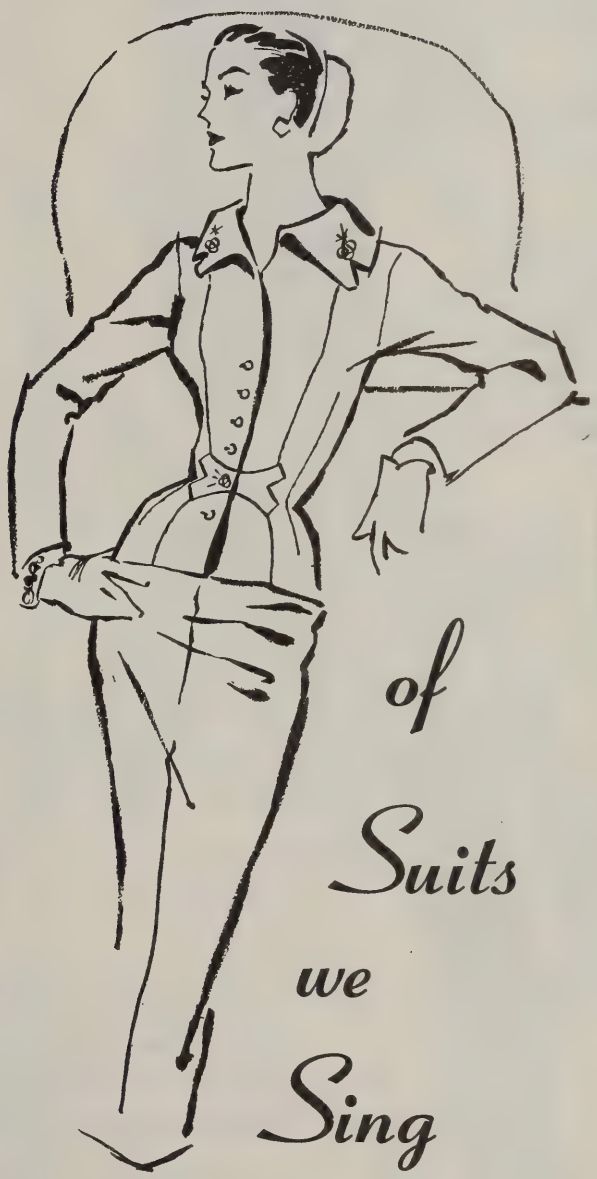


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• •

MARTINU HONORED

Bohuslav Martinu's *Fantaisies Symphoniques,* which was the first to be performed of the works commissioned for this Orchestra's anniversary, has received an honorable award from the New York Music Critics Circle as the best new orchestral work presented there in the year 1955.

This piece, which the composer also calls his Sixth Symphony, was actually commissioned by Charles Munch and had a pre-anniversary performance here on January 7-8, 1955. The performance in New York shortly followed. Walter Piston's Sixth Symphony, also a commissioned work, was considered by the Circle and was given the second largest number of votes after a long consideration which indicates a close decision. Piston's new Symphony has been conducted by Mr. Munch in Boston, New York and elsewhere in the present season. Chosen by the Circle as the best of the new operas presented in New York during 1955 was William Walton's *Troilus and Cressida.* No awards were made at this time for choral or chamber works.

• •

WHEN CRITICS DISAGREE . . .

NEVILLE CARDUS

(*Sunday Chronicle,* Manchester)

It is generally supposed to be a severe indictment of music criticism—in fact, of all sorts of art criticism—that if six critics deliver a judgment on the same work, there will usually be six different verdicts.

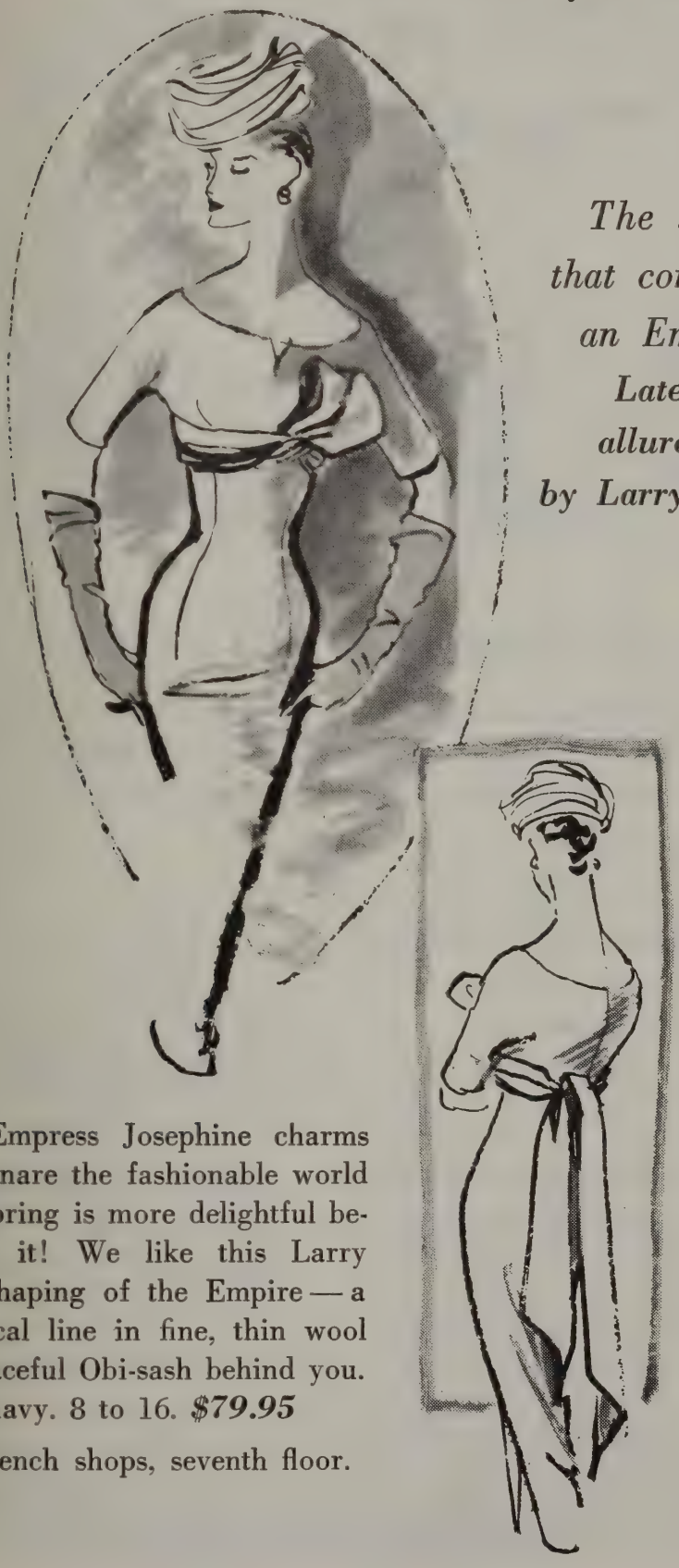
Even supposing this charge were always to contain a deal of truth, it would not necessarily mean that a music critic's profession is less useful than others.

There is little unanimity of opinion on anything. Put six people in the same railway compartment and you will hear six different views about the temperature and the "stuffiness," and nobody will agree whether or not the window should be dropped.

If disagreement is common when the human mind is grappling with matters as simple and objective as draughts of

(*Continued on page 919*)

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"ROMEO AND JULIET," Overture-Fantasia (after Shakespeare)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840: died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow. It was first performed by the Boston Symphony Orchestra, February 7, 1890. The most recent performances in the Friday and Saturday series were on March 18–19, 1955, when Igor Markevitch conducted.

It is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, cymbals, bass drum, harp and strings.

When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reserva-



Q • what's the hurry . . . going south?

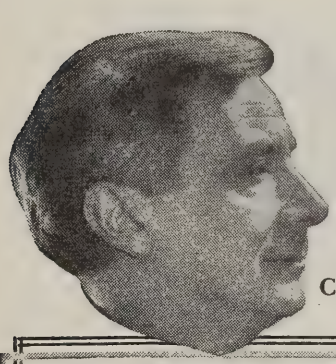
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tions (the First Symphony he composed in 1866, the Opera *Voyevode* in 1867, the Symphonic Poem *Fatum* in 1868, the Opera *Undine* early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with *Fatum,* Tchaikovsky dedicated *Romeo and Juliet* to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for *Romeo and Juliet,* advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's *The Tempest,* Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his *Romeo and Juliet.*





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"allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory andante of Friar Laurence is in the Overture first intoned by the wood winds. In the allegro giusto the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, is developed into a glamorous succession of chords in gentle pulsation (it has been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time). A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Taneiev among his posthumous papers. It was in the form of a "Duo from *Romeo and Juliet,*" and was set for orchestra by Taneiev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring toward the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a pianissimo, the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction

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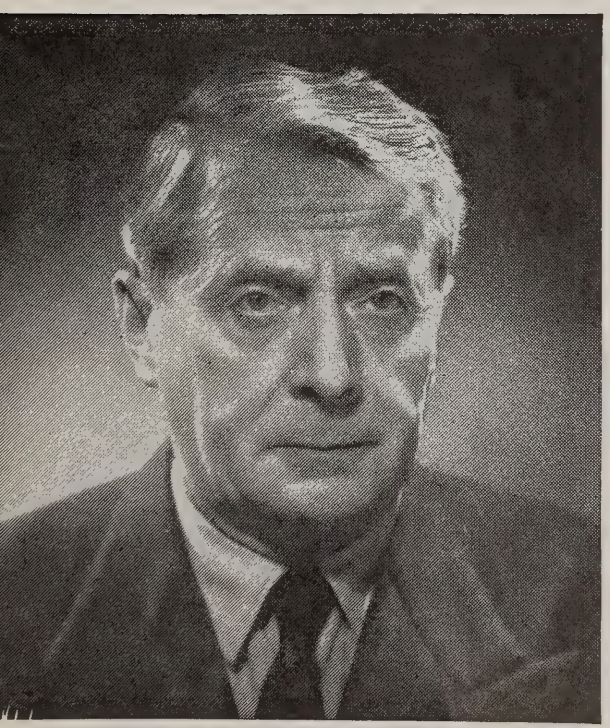
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and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on *Romeo and Juliet.*

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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SYMPHONY NO. 11

By HEITOR VILLA-LOBOS

Born in Rio de Janeiro, March 5, 1887

This Symphony was commissioned in celebration of the 75th season of the Boston Symphony Orchestra by the Orchestra and the Koussevitzky Music Foundation, and is dedicated to the memory of Serge and Natalie Koussevitzky. It is dated "New York, 1955."

The following orchestra is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 cornets-à-pistons, 3 trombones and tuba, timpani, xylophone, vibraphone, celesta, piano, 2 harps, bass drum, cymbals, triangle, tam-tam, wood blocks, and strings (divided).

THE Symphony is introduced broadly by the full orchestra with proclamations of the brass and from this there presently emerges a principal theme stated by the strings and repeated by the woodwinds. A second theme (più mosso) is brought in by the horns and trumpets and followed through by the trombones over an *ostinato* of accompanying figures in the strings or harps. A theme in triplets, pianissimo, is first given to the 'cellos and basses and altered in development. There is a section in triple beat and a recapitulation in common time.

The slow movement is in 5/4 rhythm. The melody is first heard from the flutes and carried through by a fuller orchestra. An alternate

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section in an even but free beat opens with the bass clarinet and traverses the voices of the bassoon, clarinet, English horn and violin solo and brass. In the return to the *tempo primo* the theme is more fully treated. The scherzo develops its melodic line in a succession of woodwind solo passages, becoming pointed and staccato as the strings take over. A trio in 2/4 time is likewise rhythmic and staccato in character. There is a presto close. The finale is music of strong accent and impetus, utilizing the full orchestra with its varied percussion and moving to a close in triple forte.

The following music by Villa-Lobos has been performed at these concerts:

February 21, 1941	Choros No. 10, "Rasga o coracäo"
February 23, 1945	"Rudepoêma"
	Choros No. 12 (First performance)
	Bachianas Brasileiras No. 7 (This was a concert conducted by the composer)
December 26, 1947	"Madoña," Symphonic Poem (First performance; conducted by Eleazar de Carvalhó)
February 4, 1949	"Fantasia de Movimentos Mixtos," for Violin and Orchestra (conducted by Eleazar de Carvalho; Soloist: Oscar Borgerth)

The Symphonic Poem with Chorus, "Manducárárá," was performed at the Berkshire Festival, August 7, 1949, under the direction of Mr. de Carvalho.



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A TALK WITH VILLA-LOBOS: HE COMPOSES AMID CHAOS

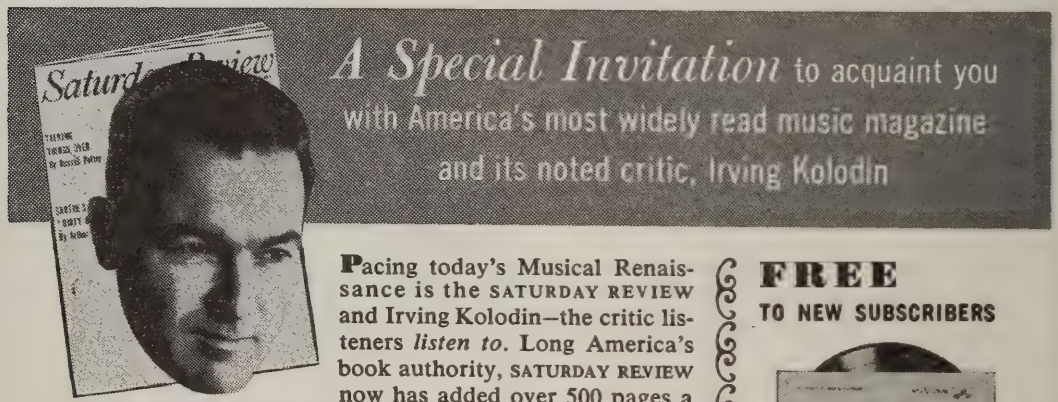
By JAY S. HARRISON

Reprinted from the "New York Herald Tribune"

HEITOR VILLA-LOBOS sat behind his music desk, chewing on an unlighted cigar. The room was a shambles. Scores were piled high on every chair; trunks and valises cluttered the floor. Packing, unpacking, sorting out, discarding was the order of the hour, for Villa-Lobos and his wife are off for Paris today on the first leg of an extended tour.

And through all the noise and clamor the noted Brazilian musician sat and, with composure, composed. He is an imperturbable fellow, is Villa-Lobos, and the fact remains that he produces music as a tree produces leaves – silently, effortlessly, without fuss or fuming.

The interview, conducted with Mrs. Villa-Lobos' assistance in a compound of Spanish, Portuguese and French, began. "There are two aspects to music," the composer said in a manner that denied any possibility of disagreement, "the psychological and the biological. The psychological is represented by art music, the biological by folk and popular music. It is like drinking to live and drinking for pleasure.



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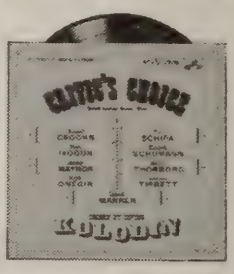
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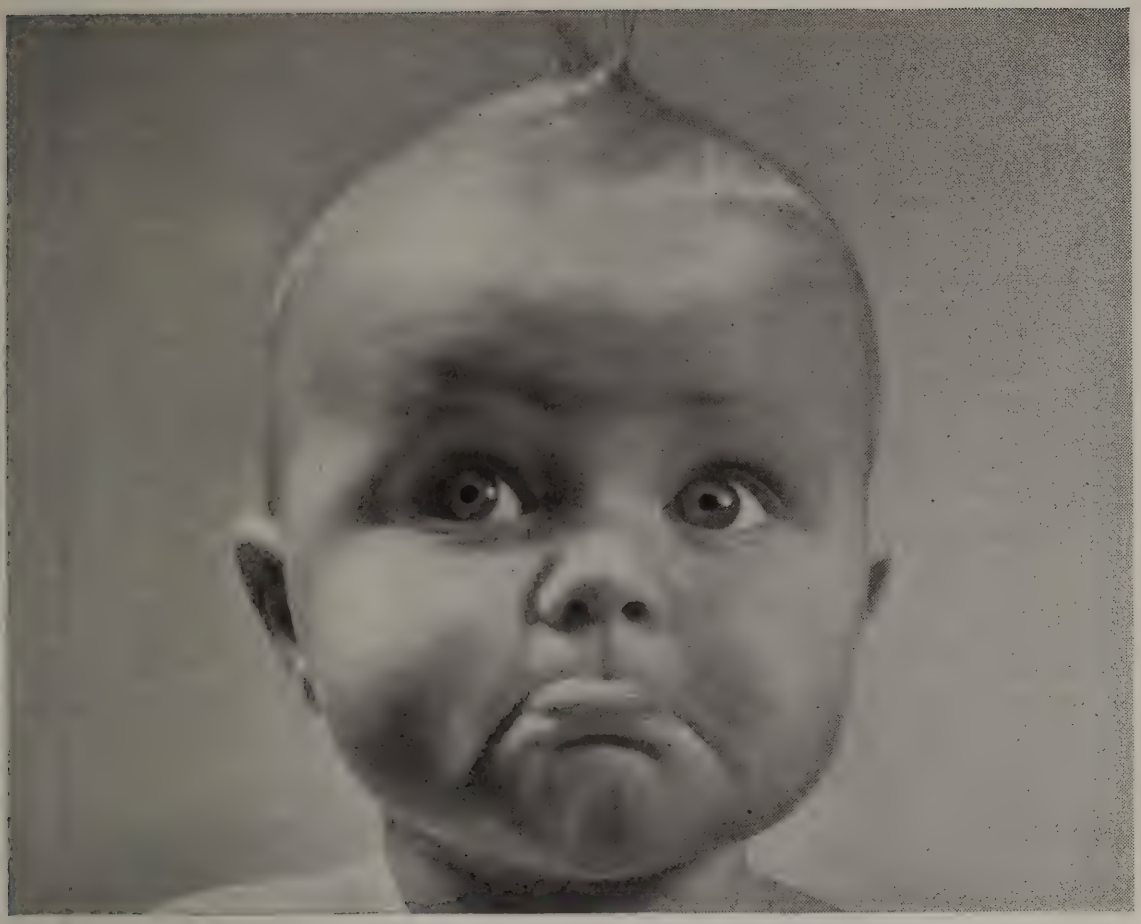
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As though by a prearranged signal, the composer's wife leaped up and produced a glass of water. Villa-Lobos drank slowly and thought pensively for a moment. Then: "I have tried to do this in Brazil. It is necessary to *musicalize* people, not merely to teach music. All people love a game of football or a picnic because they are social activities. We should bring about the same enthusiasm for music. We must make people sing together and not merely listen to interpreters.

"The educators should not interest students in musical personalities. They should talk about music itself. Music is impersonal. I think, therefore, that it is important that we change the whole curriculum. I was personally forced in Brazil to make a revolution in education. Now I commence with spontaneous music, popular music."

Villa-Lobos continued with a question directed to his wife. It was in Portuguese and sounded momentous. It emerged in translation as:

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"Do you think I'm boring the fellow?" I assured the composer that he was not, and he shrugged his shoulders and went on.

"It is an error for teachers to start with dry and lifeless musical theory. It is required, of course, to discipline your students, but the first discipline should not be harmony or counterpoint; it should be that of the ear. For me it is absolutely essential that the ears be fully trained – if they are not, no true musician will result. And since art music is entirely vocational, it is a crime to encourage those who have a bad ear to continue in the profession. They are better off elsewhere.

"And it reminds me – why do Americans insist on going to Europe for their preliminary study? Basic training is basic training no matter where you get it. Do you honestly think that there are so many different ways of learning harmony and counterpoint? There are not. A good teacher here is the same as a good teacher in Paris. And since the formation of one's own musical personality – after the basic training – is one's own business, the best teacher in the world cannot make you what you are not yourself.

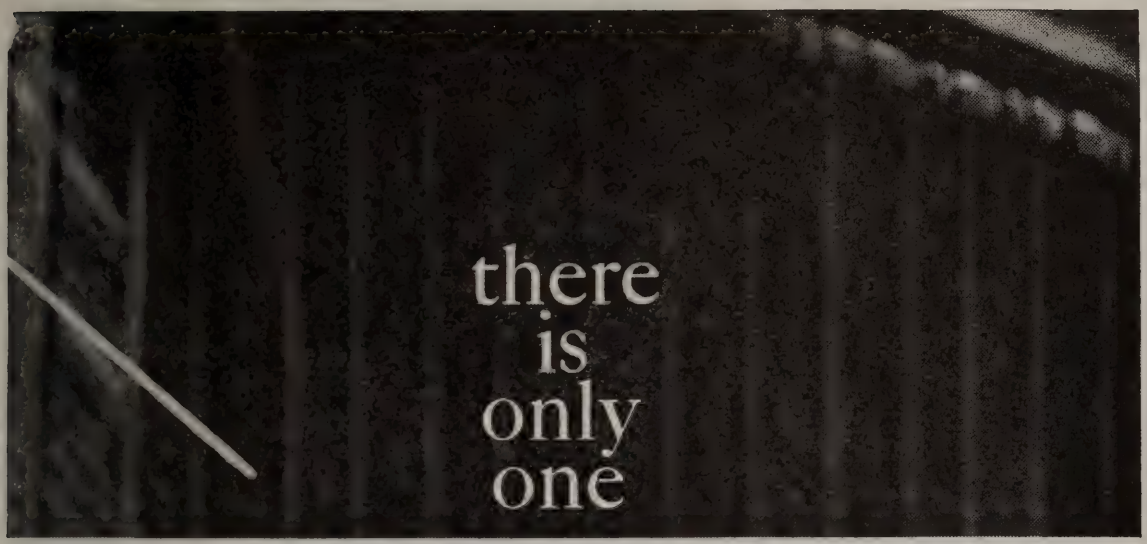
"Look at me. I used folk music to form my musical personality. But it isn't my purpose to work in folklore as a folklorist. I am too individual for that. I have simply absorbed folk music into my own style and have made it, I hope, a genuine part of me."

At that, Villa-Lobos came to an abrupt halt, as his wife, who had some time before disappeared into the kitchen, returned with steaming



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cups of Brazilian coffee. It was as black as night and as strong as vodka. Several minutes were spent discussing it and suddenly – through what devious channels I do not recall – Villa Lobos was on the subject of American jazz.

"Jazz," he remarked, "is among the best types of music the United States has to offer. Because of its choice of timbres, its remarkable polyrhythms, its improvisations, and finally the good taste that one uses in selecting the basic melody, jazz has achieved a real æsthetic status.

"But jazz is not really art music any more than it is really popular music. It is just jazz. It stands in the middle between the spontaneous music of the people and art music, and yet it is completely different from them both. That's its attraction, its moving force. Believe me, you in this country are not nearly through with jazz. It has much to offer; more than has been discovered, in fact."

Villa-Lobos now grew restless. Empty sheets of score paper lay before him, and the composer's natural inclination allows him to fill them up as rapidly as he likes. A final question then – the standard one asked of non-residents concerning their views about the future of American music.

"The American future," he mused.

"Formidable! But only if American composers forget about copying European ways. They must be themselves. They must develop on their own, independent of foreign influence – as I have done. That is America's future. That is the way ahead."

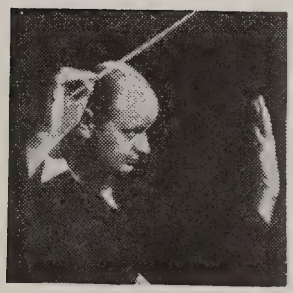


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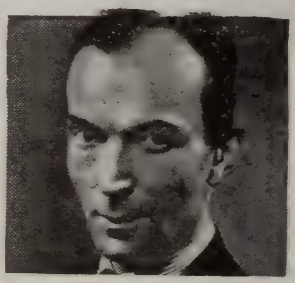
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By Burle Marx

(Reprinted from "The Musical Courier," January 15, 1955)

Heitor Villa-Lobos is the most brilliant musical light yet to emerge from the western hemisphere. His power has caught most people unaware. Even the critics hardly know how to evaluate such magnitude. And why? Because his music is so untouched by the past, because his way of expression is so completely new and original. The standard measuring rods do not fit this new pattern.

Villa-Lobos is a completely self-taught composer. When in 1921 he was preparing his first trip to Europe, he was asked if he were going there to study. Brusquely he answered, "I am going there to show what I have." The fact was that very few people knew the extent of the musical baggage he already had. Among these were the *Uirapurú,* the *Amazonas,* the *African Dances,* and numerous chamber and piano compositions. One of the first of the great artists to recognize



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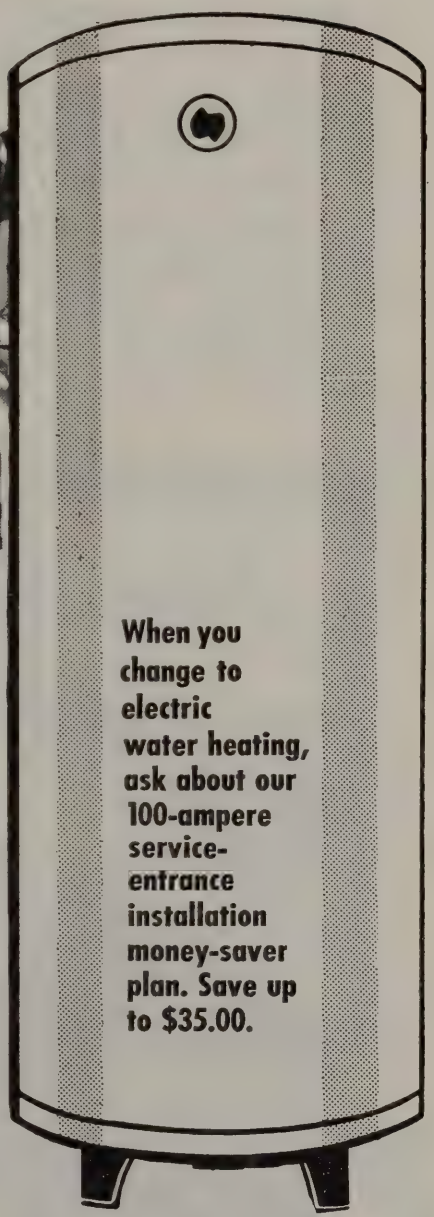
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his power was Artur Rubinstein, who said in 1918, "This is the man I was looking for."

Because of his prodigious capacity to work and his small need for sleep (at that time four hours' sleep was all he required), Villa-Lobos was able to create incessantly and overnight. Take for instance the very original sixteen *cirandas* for piano, recently recorded by Joseph Battista, and twelve of the fourteen *serestas,* written in 1926 in less than a month. His maxim has always been, "Better bad of mine than good of others," and he has lived by this. He even goes so far as to try to avoid copying himself.

Villa-Lobos' urge for music was so great that it overcame the severity of his father. At eight years he was caught one day playing with his father's clarinet. Frightened, the boy dropped it. His father gave it to him with the command to practice the scale. When his father returned that night, he had already worked out the major and minor scales. With the exception of the 'cello, on which he was given instruction, he studied the other instruments by himself. This incident with the clarinet caused his father to transform a viola into a little 'cello, on



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which his son received his first musical training. Some years ago, knowing he played many instruments, I asked which ones he played. He answered, "I only don't play the oboe." Since then he has mastered the scale on the oboe. Last year when I saw the score of his Harp Concerto I asked him if he ever played the harp. He replied, "In my youth I had a cousin who studied harp, and I had to tune it for her because she didn't know how. For about six months I practiced by myself from time to time. One day her teacher appeared unexpectedly and asked who was playing the harp.

" 'My cousin,' said my cousin.

" 'With whom did he study?' asked the teacher.

" 'I don't know,' my cousin replied.

"The teacher resigned two weeks after that, because she felt ashamed. The truth was I was playing better harp than my cousin or her teacher."

Villa-Lobos is not the person to brag about this. Especially now, when he seldom gets excited about things. Last year, when he conducted here in the South, the harpist told him during rehearsal that

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she could not play what he had written; it was impossible. He got a little upset, went over to her and asked permission to show her how. The result was an ovation from the orchestra. I have seen Villa-Lobos become fascinated by a toy instrument and immediately want to write a quartet for it.

In 1931 Villa-Lobos started to develop a teaching system for the schools of Brazil. That is when he started to compile his *Guia Practico,* or Practical Guide, which is a musical folkloric study. His first volume contains 137 numbers. Teachers of music in the public schools all over Brazil are obliged to take these courses to get the diploma, and in order to be qualified to teach music. Villa-Lobos has introduced a system of hand signs with a movable *"do"* which enables one to improvise with great masses. Villa-Lobos very often improvises with two hands, sometimes using three or four voices with amazing effects. These studies for the schools have been one of his greatest contributions toward raising artistic standards in Brazil. In his *Guia Practico* he has harmonized, or as he calls it, "makes a musical surrounding for," much of the folkloric music. As a result, Brazilian children have been



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subjected in their youth to a much higher level of good music than their parents. This teaching system introduced by Villa-Lobos to Brazil has attracted world-wide attention.

When you visit Villa-Lobos you may get an electric-shock handshake, or a rubber chocolate to eat, or who knows what? His enjoyment of jokes comes through in his music too. When he wrote his *Suite Suggestiva No. 1,* early in his Paris sojourn, one of its numbers was for soprano and three metronomes, with the orchestra entering only in the last bars. There is no sound he is not able to reproduce with musical instruments. He will explain to you how he can reproduce the roar of the MGM Lion.

Villa-Lobos, having been always surrounded by people, is able to concentrate and work in the midst of commotion. In 1932 I remember going to his house to remind him of the orchestral work he had promised me for my Youth Concerts. It was 7:00 p.m., two days before the scheduled performance. He had just finished dinner and the table was being cleared for his manuscripts. He assured me the work would be ready.

"I have tomorrow my first rehearsal at nine, and general rehearsal just before the performance," I said.

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"How about the parts?" I asked.

"I will do them myself. I have two friends to help me."

I almost disbelieved it. "O.K., then I will leave you in order not to disturb you."

"Please stay because you do not disturb me," he said.

While he was orchestrating, writing direct with ink, a friend of his was playing the piano reduction of the *Amazon Symphonic Tone Poem*. From time to time Villa-Lobos was correcting him by calling out, "C-flat in the bass," sometimes getting up to show him how to interpret. I expressed my wonder at his ability to work under these conditions. He said, "Just let me finish this new page and I'll show you how it sounds on the piano." The fact is we had the first performance of *The Magic Window*. Villa-Lobos never rests, it seems. People are always coming in and out. Even business transactions are done while he composes.

About three years ago he arrived on Sunday, December 16, in New York. He had no india ink. He called me up in the country. I arranged for a friend in New York to deliver it to him within an hour.

Anne Starr

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(*Continued from page 888*)

air, we are bound to fall into profound relativity as soon as we consider the subjective problems of taste and quality in music.

But it is not true that six trained critics would most likely disagree *fundamentally* about the same work. At any rate, it would depend on the work. There may be small differences, touching only surface aspects of a masterpiece—such as the B minor Mass of Bach—but no qualified critic, knowing the music fairly well, would miss the essential greatness.

But there's the rub—knowing the work. Nowadays it is more or less easy to become acquainted in quick time with a new composition; the score is published, or there are rehearsals to be heard, played by reliable instrumentalists.

Once on a time there was scant means of distributing music, and a "first" performance might easily prove the last. Often the performances must have been unintelligible.

Patience should therefore be exercised over some of the more obvious "blunders" made by critics in the dark ages of English music.

For example, George Hogarth on Spohr . . . "His oratorio *The Last Judgment* is not surpassed in sublimity of many of its parts by anything that has appeared since the days of Handel . . ."

And J. W. Davison, in *The Times*, May, 1854 . . "the overture to *Tannhäuser* is a piece of vapid rodomontade, and, as Herr Wagner paints him, 'the minstrel of love' is after all but a clamorous and empty personage. If the general ear of the 'future' is destined to be afflicted with such music as this, it is to be hoped that charitable posterity will institute some extra hospitals for the deaf . . ."

And so on, even unto the present generation.

There is a logic of the heart as well as a logic of the head; a critic can sometimes illumine a "wrong" opinion in a flash of personal imagination, by the light of which he sees the other side of truth, so to say.

For example, here is Samuel Butler . . . "Then I heard an extract from *Parsifal*, which I disliked very much. If Bach wriggles, Wagner writhes . . ."

Bach wriggles; Wagner writhes. Though the phrase is outrageous, there is a certain naked truth in it. And it is a phrase that presents Butler to us captivatingly and unmistakably.

Mozart Year

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He had to orchestrate nearly 250 pages for a ballet for La Scala in Milan. He was sending bunches of pages by air mail to Brazil to be reproduced. Several copyists were to extract the orchestral parts. The ballet was delivered in Milan, even before the date line of January 27, with complete orchestration. Early one morning in his office in Rio he wrote the now famous aria from *Bachiana No. 5* and called his assistants. "Let's all hum this melody. How do you like it?" Twenty-four hours later he had it ready with orchestration for eight 'celli. In 1930, soon after the Vargas revolution, Villa-Lobos was touring with seven other musicians through the state of Sao Paulo. One day on the train he composed his *Tremzinho do Caipira,* which is today the last movement of his *Bachiana No. 2.* It was originally written for 'cello and piano. He played it on the 'cello that same evening.

When I heard it a few weeks later I was amazed at the effect. This composition has not yet been published in this form, however. Why? Because it is impossible for a single publisher to cope with his enormous production. No composer alive has so many published works as Villa-Lobos. Over 400 works have been given to the public, a number

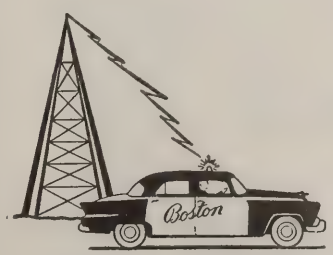


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Villa-Lobos is an excellent billiard player, and to this day still plays once a week. He was a passionate kite builder, and in the middle of playing chamber music he would stop ("The weather is too good to miss"), and go kite-flying in Paris. He even has a tone poem, *Papagaio do Moleque* (Kite of a Street Urchin), written in 1932.

Villa-Lobos cannot sit quietly. Everything must be movement. Many of his children's piano pieces are full of the movement of the games themselves. Someone said that if he were younger he would be playing center in soccer and devising a fugue in four parts at the same time. The third *Prole do Bebé* is dedicated to sports — among others, ring games, marbles, diabolo, peteca, soccer and capoeiragem (a sort of Brazilian jujitsu).

Villa-Lobos loves to make music on any instrument whatever. If he is with a group of sympathetic people, he will sit at the piano and improvise. Sometimes he decides to paint portraits of people present, and it becomes a game to guess the subject. His improvisations do not follow a routine pattern. He concentrates a little, then creates. When



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he was planning to write his second piano concerto, someone asked him, "Do you have the thematic material for it already?"

"Oh no," he answered, "But if I squeeze a little bit it comes out."

The truth is that it is almost a physiological necessity for him to compose. When a few years ago he was very ill and was being prepared for surgery, his only question to the doctor was, "When can I work again?" Still in great pain, he tried soon after but could not. Twenty-four hours later he started his twelfth string quartet. Not long ago his surgeon wanted to present him to a group of fifty physicians as a medical phenomenon. Villa-Lobos replied that they had first to hear at least a dozen of his recorded works in order to understand better his "insides."



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LONDON'S MUSICAL GHOSTS

By Arthur Jacobs

(From "Coming Events in Britain")

Not only do London's concert-halls and opera-houses keep the works of great composers of the past alive in the present: London itself – its houses, halls, churches, and streets – carries many a reminder of the composers who once lived there or came for visits long or short.

Take a five-minute walk from Victoria Station, for instance, and you will see the plaque placed on the wall of No. 180 Ebury Street by the London County Council, informing the passer-by that Mozart "composed his first symphony here in 1764." He was a boy prodigy then, aged eight, and sometimes the boy rose above the musician. Daines Barrington, reporting on the phenomenon in the Transactions of the Royal Society, gravely recorded that "he would sometimes run about the room with a stick between his legs by way of horse."

Ebury Street in those days was known as Fivefields Row, and was situated in fairly open country between London and Chelsea – then



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considered two quite separate entities. Afterwards Mozart lodged in Thrift Street, now called Frith Street, in Soho. The changes of street names – and, even more tricky, the changes of numbers within a street – set many pitfalls in the path of the musical explorer. Handel's house in Brook Street, not far from what is now Grosvenor Square, was unnumbered in his own day, was later designated No. 57, and is now No. 25. Handel, who adopted British nationality in 1726 and wrote many of his greatest works in London, was a regular worshipper at St. George's Church in Hanover Square – then newly erected and nowadays the scene of fashionable weddings.

St. Paul's Cathedral also carries an association with Handel, who on occasion played the organ there. So, later, did Mendelssohn. Once, when Mendelssohn was playing after a service, the congregation refused to leave – until one of the vergers, with more resource than soul, called off the organ-blower, so that the wind vanished from the bellows in the middle of a Bach prelude and fugue! Unlike Handel, Mendelssohn did not settle in London, but he came often to stay: "That smoky nest is fated to be now and ever my favorite residence," he once wrote nostal-

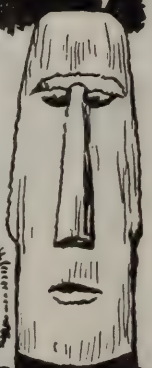
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gically — from Naples, of all agreeable spots. After a visit to Buckingham Palace he wrote that Queen Victoria sang one of his songs "really quite faultlessly, with charming feeling and expression."

Mendelssohn usually stayed in Great Portland Street, at what is now No. 79, where today he would find himself a few doors from the B.B.C.'s music department. At what is now No. 103 in the same street dwelt Weber, and there he died in 1826. He had come to London for the production of his *Oberon* at Covent Garden — perhaps the sole example of an opera written by a great foreign composer to an English libretto especially for performance in Britain.

The common offering from overseas composers to nineteenth-century British audiences was not opera but oratorio. Gounod won fame in London in this way. He may be remembered when one visits the Royal Albert Hall: he was the first conductor there of what is now the Royal Choral Society, which currently performs in the same hall under Sir Malcolm Sargent. Among those who gave the inaugural recitals on the Royal Albert Hall organ in 1871 were two players who later won world fame as composers — Anton Bruckner from Vienna and Camille Saint-Saëns from Paris.

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One hundred years ago, in 1855, a noted musical duel took place. The Philharmonic Society of London (now the Royal Philharmonic Society) engaged Richard Wagner as conductor; a rival body called the New Philharmonic Society (which no longer exists) engaged Hector Berlioz. Wagner, financially grateful but regretting the distraction from composing *The Valkyrie,* on which he was engaged during his stay in London, lodged in a street now vanished, to the north of Regent's Park. (Berlioz was lodged a safe distance away, in Margaret Street, near Oxford Circus.) Wagner loved the Zoo in Regent's Park, writing that it was "absolutely magnificent": but, he added disparagingly, "their Parliament buildings, etc., can go to blazes!" He had, after all, done much of his sightseeing on his first visit in 1839, when he reached England after a stormy voyage from Riga which is believed to have stimulated some aspects of *The Flying Dutchman.* On that occasion he took a more tolerant view of Parliament, and attended debates both in the House of Lords and House of Commons.

Wagner won his way against the critics in the end, although he had a far less easy time than his rival, who after the 1855 visit wrote: "I had



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a brilliant excursion to London, where I am getting more and more into the swim." Berlioz was, in fact, almost as much at home in London as in Paris, and frequently came over to conduct his works. "I am convinced," he wrote, "that there is no city in the world where so much music is consumed as in London." Four years before the "duel" with Wagner (which ended on a tolerant note), he had spent two months in London as a judge of musical instruments at the Great Exhibition of 1851, held in the Crystal Palace in Hyde Park. He lodged that year at what is now No. 58 Queen Anne Street, and among his enthusiasms was the annual service at which 6,500 Charity Children sang in St. Paul's Cathedral – the very same event which had so moved Haydn on *his* visit nearly sixty years before, in 1792. Haydn had then stayed at No. 1 Bury Street, near Piccadilly Circus. On a previous visit, seeking somewhere less noisy than this quarter, Haydn had gone out to Lisson Grove, at that time quite outside town. Today's visitor will find it near Marylebone railway station!

London was destined to be the scene of Chopin's last public appearance as a pianist – on November 16th, 1848, at a concert and ball held at Guildhall, for the benefit of Polish refugees. Chopin had two

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London addresses in that year, both in fashionable districts of the West End – No. 48 Dover Street (just off Piccadilly) and No. 4 St. James's Place. During his stay in London he met most of the famous personalities of the day, including Dickens and Carlyle, and on May 15th he played to a distinguished gathering at Lancaster House (near St. James's Palace and now usually open to the public at weekends) which included Queen Victoria and the Duke of Wellington. "Her Majesty addressed some very gracious remarks to me," Chopin wrote afterwards to a friend.

Verdi's first visit to London was in 1847, when he conducted his opera *The Brigands* at Her Majesty's Theatre, which stood on the same site as the present theatre of that name. The famous singer Jenny Lind was in the cast. In 1862 he came over again for the inaugural performance of his *Hymn of the Nations* which he composed for the International Exhibition of that year, and in 1879 he returned to conduct the first British performance of his "Requiem" at the Royal Albert Hall – which had been opened by Queen Victoria in 1871.

And so the list could go on. Dvorák – like Haydn, Mendelssohn and Berlioz before him – spent much time in London, and his Second and Fourth symphonies were first performed there. The latter symphony formed his "exercise" for the degree of Doctor of Music which was conferred on him at Cambridge in 1891. Two years later the same

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honour was conferred on Tchaikovsky, who explored much of London during his visits there. An entry in his diary for 1888 records: "Lunched at a restaurant in the Strand, Gatti's. Ate unwisely and felt sick." Gatti's closed its doors only a few years ago.

Finally, we must not forget Britain's own composers. Elgar had several London addresses, including 51 Avonmore Road, West Kensington, where he composed a work which led him to fame — the *Froissart* overture — in 1889. Later he moved to Severn House, Hampstead, where during the First World War he was enrolled as a special constable. A humble Lambeth house, 18 Bolwell Street, bears a plaque recording the birth of Sir Arthur Sullivan; he died at 58 Victoria Street, Westminster. His grave is in St. Paul's Cathedral, as is Sir Hubert Parry's. The graves of Purcell and of his teacher Blow are in Westminster Abbey; Handel lies there too, and the famous statue of him by Roubiliac — erected in his lifetime at Vauxhall Pleasure Gardens — now greets visitors to the publishing firm of Messrs. Novello in Wardour Street.

Note — Most of the concert-halls frequented by the celebrities of the past have now disappeared. On the site of the present Piccadilly Hotel, for instance, stood the old St. James's Hall — famous among other things for the "Monday Pops" mentioned as a terrible punishment in Gilbert and Sullivan's *The Mikado.* A readable chronicle of this and similar halls is given in Robert Elkin's new book, *The Old Concert Rooms of London* (Edward Arnold, 16s.). He points out that London today is not quite without a reminder of the Pantheon — that

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Georgian Mecca for music, balls, and cards, which is mentioned in *She Stoops to Conquer.* Its Oxford Street site is now occupied by a big store which, in a thoughtful but incongruous gesture, displays the inscription "The Pantheon" high up on its modern façade.

EUGENE ISTOMIN

Eugene Istomin was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with Miercio Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this orchestra at the Berkshire Festival, August 7, 1955. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and among many concerts in Europe has given joint recitals with that artist.

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The most recent performances in the Friday and Saturday series were on March 7–8, 1952, when Artur Rubinstein was the soloist, and Leonard Bernstein conducted.

The orchestral portion of the Concerto is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in

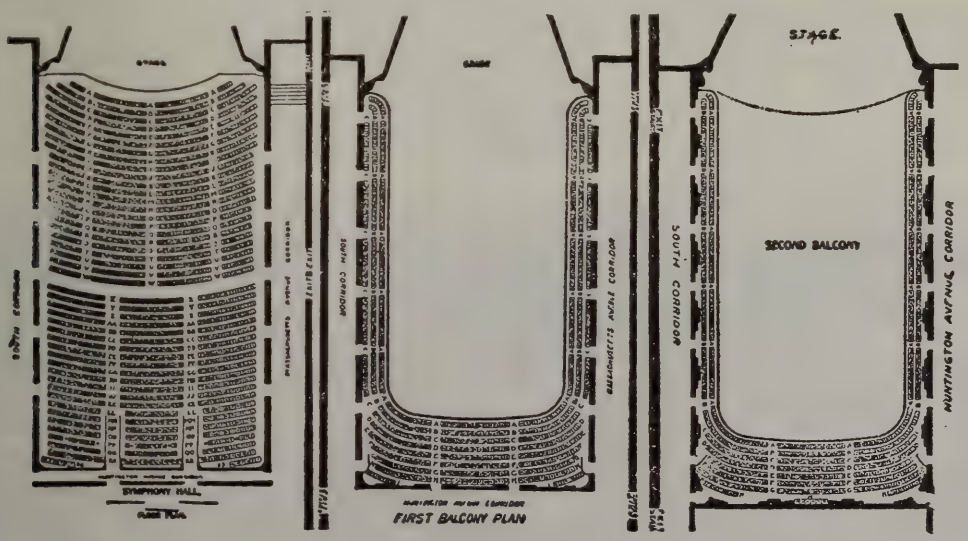
* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, studying the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

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the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 — the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendels-

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sohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!' "

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

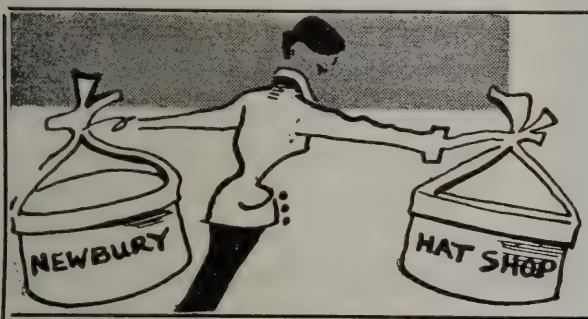
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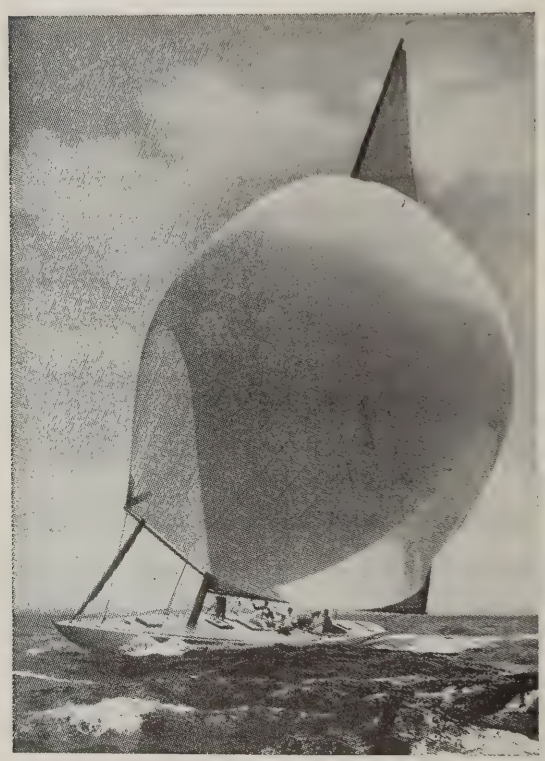
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The andante con moto, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's "Essays in Musical Analysis" (Volume III):

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"If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted."

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MOZART.....“Vesperae de dominica,” for Chorus and Orchestra, with Soprano, Alto, Tenor, and Bass Solo, K. 321

I. Dixit Dominus (Psalm 110)
II. Confitebor (Psalm 111)
III. Beatus vir (Psalm 112)
IV. Laudate pueri (Psalm 113)
V. Laudate Dominum (Psalm 117)
(From “Vesperae solennes de confessore,” K. 339)
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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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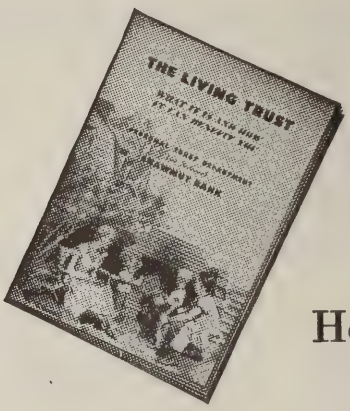
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On exhibition in the Gallery this week and next are water color drawings of stained glass windows, by Joseph G. Reynolds. The drawings were made directly in the Cathedrals of France. Also there are original water color designs of windows in American Cathedrals and Churches from the Studio of Messrs. Reynolds, Francis & Rohnstock, of Boston. Mr. Reynolds has written in explanation of his work:

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"It has been stated that Chartres Cathedral is no place for an atheist and to enter its portals is like opening the very gates of heaven. The beauty of its color is celestial; we are transported by spiritual exaltation. Stained glass is the glorification of color."

Mr. Reynolds has worked in stained glass since graduation from the Rhode Island School of Design in 1907. Among other awards he holds the Gold Medal for design and craftsmanship in stained glass given by the American Institute of Architects in 1950. Examples of his

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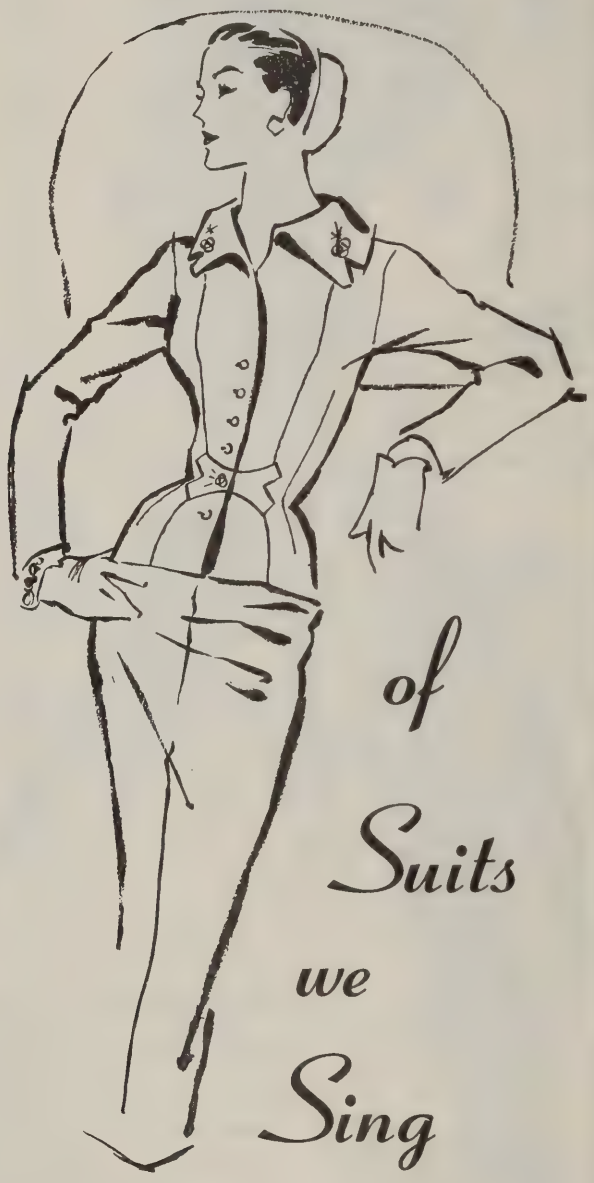


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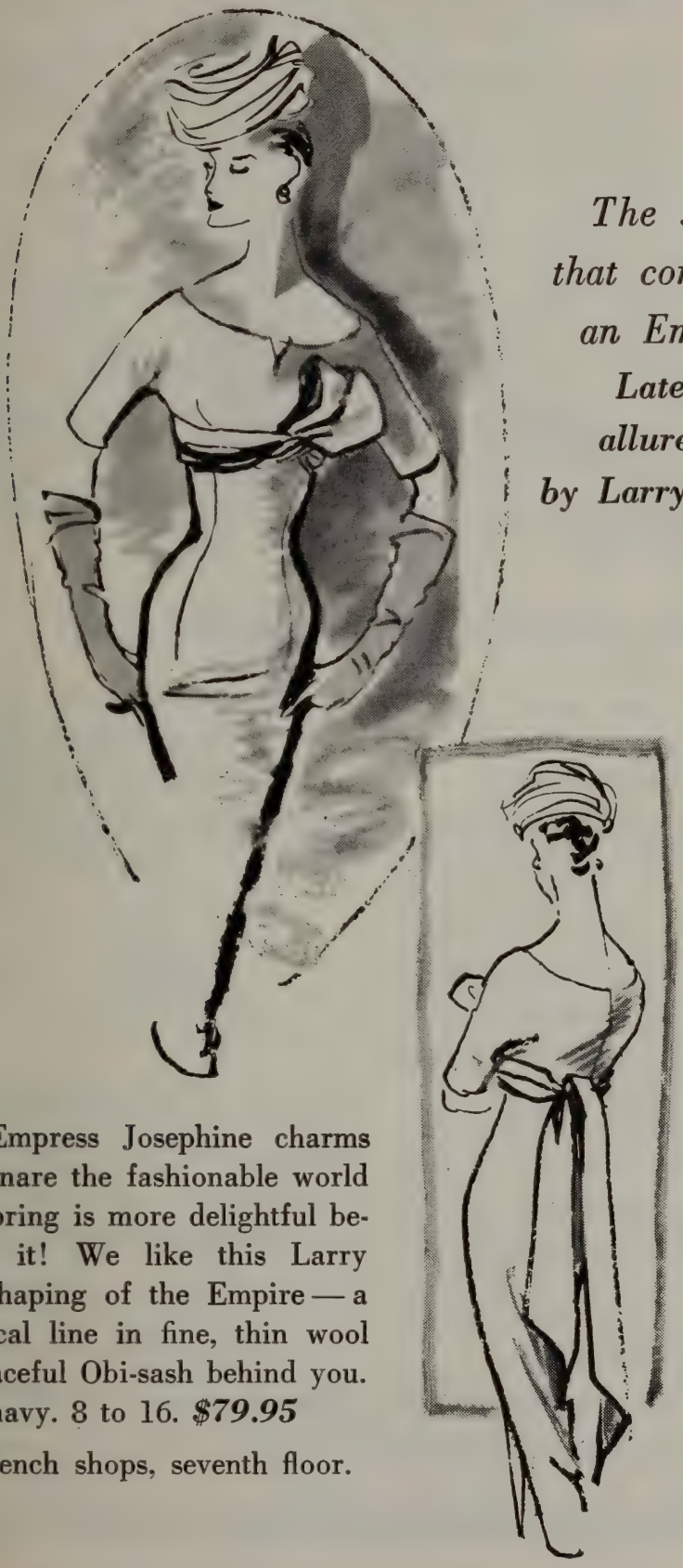
BERKSHIRE MUSIC CENTER ANNOUNCES SUMMER PLANS

Charles Munch announces that the fourteenth session of the Orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2nd to August 12th in connection with the Berkshire Festival concerts. One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition Department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Martinu, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Mr. Petrassi's recent work, his Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra and performed here this season, is planned for the Berkshire Festival programs shortly to be announced in full. Mr. Munch continues as Director of the school. The existence of the Berkshire Music Center, founded in 1940, is due to the enterprise of Serge Koussevitzky, its first Director.

The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the Festival. Instrumental students will study chamber music under Richard Burgin, William Kroll, the noted violinist, and members of the Orchestra.

(*Continued on page 975*)

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 9, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 10, *at* 8:30 *o'clock*

Conducted by MR. WOODWORTH

MOZART.....“Regina coeli,” for Chorus, Soprano Solo, and Orchestra, K. 108

I. Regina coeli laetare
II. Quia quem meruisti portare
III. Ora pro nobis
IV. Alleluia

(*First performance at these concerts*)

MOZART.....“Ave, verum corpus,” Motet for Chorus and String Orchestra, K. 618

(*First performance at these concerts*)

MOZART.....“Vesperae de dominica,” for Chorus and Orchestra, with Soprano, Alto, Tenor, and Bass Solo, K. 321

I. Dixit Dominus (Psalm 110)
II. Confitebor (Psalm 111)
III. Beatus vir (Psalm 112)
IV. Laudate pueri (Psalm 113)
V. Laudate Dominum (Psalm 117)
(From “Vesperae solennes de confessore,” K. 339)
VI. Magnificat

(*First performance at these concerts*)

INTERMISSION

Conducted by MR. MUNCH

FAURÉ.....Requiem, for Chorus and Orchestra, with Soprano and Baritone Solo, *Op.* 48

I. Introit and Kyrie
II. Offertorium
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera Me
VII. In Paradisum

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REGINA COELI, K. 108

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Composed in Salzburg on May 17, 1771, this anthem calls for a four-part chorus with solo soprano, violins, violas, 2 oboes, 2 flutes, 2 horns, 2 trumpets, timpani, bass, and organ.

THE first movement is an allegro for chorus with full orchestra: *Regina coeli laetare, alleluia.* In the second movement, tempo moderato, the accompaniment is scored for flutes and strings. The soprano solo sings *Quia quem meruisti portare, resurrexit sicut dixit.* To each line is added a choral *alleluia.* The third movement, *Ora pro nobis, Deum,* is for the soprano solo with string accompaniment. The final allegro for full orchestra is an *"alleluia"* chorus with alternate parts for the soprano solo.

This setting to the antiphonal anthem for the Virgin for use from Holy Saturday to Whitsuntide was to be matched with another by Mozart in Salzburg in the following year, on May 17, 1772. De Wyzewa



Q • what's the hurry . . . going south?

we're getting ready for our winter holiday . . .
going to Hurwitch Brothers to pick out an
outfit from their smart collection of resort
fashions and accessories. A •

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and Saint-Foix point out that not counting the solo *Ora pro nobis,* an entirely vocal number with a slight accompaniment, the *Regina coeli* is important orchestrally speaking. "The whole Motet has the identical character and allure of the symphonies which Mozart was composing at the same period. Movements are treated like symphony movements, with a subject, a small development and a regular reprise in the tonic key. There also followed the symphonic succession: lively and joyous in the first allegro, graceful in the tempo moderato, gay and brilliant in the allegro finale."

Regina coeli, laetare — Alleluia.
Quia quem meruisti portare — Alleluia.
Resurrexit sicut dixit — Alleluia.
Ora pro nobis Deum — Alleluia.

Bright Queen of heaven! rejoice — Alleluia.
For He, whom you deserved to bear — Alleluia.
Is, as he prophesied, arisen — Alleluia.
Pray for us — Alleluia.





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AVE, VERUM CORPUS, MOTET K. 618

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart composed his *Ave, Verum Corpus* on June 17, 1791. It is scored for four-part chorus, violins, violas, bass, and organ.

MOZART composed this work for the *Corpus Christi* service of the choir school of Anton Stoll at Baden near Vienna, where the composer was a welcome visitor and performed as well as wrote music for certain occasions. The simplicity of the orchestration in this late work would be accounted for by the modest resources of the school. Einstein has remarked: "It is so well known that the mastery with which it is fashioned, the 'second' simplicity, the perfection of modulation and voice-leading, lightly introducing polyphony as a final intensification, are no longer perceived. Here, too, ecclesiastical and personal elements flow together. The problem of style is solved." The Motet bears the indication "adagio sotto voce":

Ave, verum corpus natum de Maria Virgine,
Vere passum, immolatum in cruce pro homine.
Cuius latus perforatum unda fluxit et sanguine,
Esto nobis praegustatum in mortis examine.

Hail to Thee! true body, sprung from the Virgin Mary's womb! The same that on the cross was hung, and bore for man the bitter doom!
Thou, whose side was pierced, and flow'd both with water and with blood; suffer us to taste of Thee, in our life's last agony.

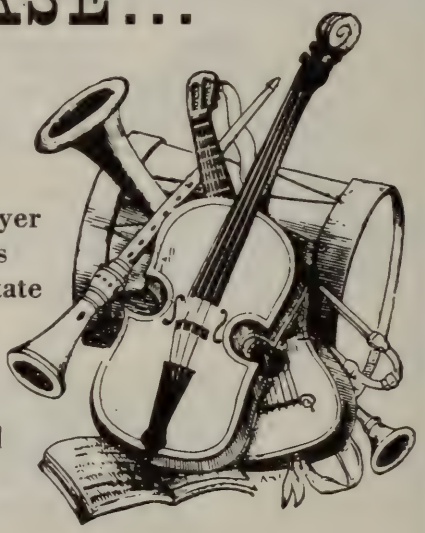
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VESPERAE DE DOMINICA, K. 321

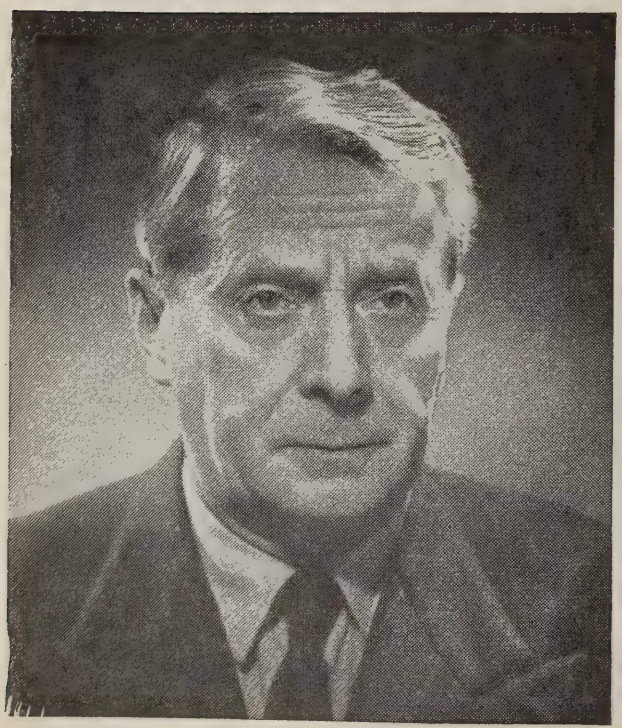
By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This hymn to the Virgin was composed at Salzburg in 1779. It is scored for four-part chorus, soprano, contralto, tenor, and bass solos, violins, 2 trumpets, timpani, bass, and organ. Trombones are added in the *Magnificat.* The *Laudate Dominum* in this performance is the one Mozart included in his *Vesperae solennes de confessore* of 1780 (K. 339).

THIS Vesper service was composed at Salzburg in the year of the "Coronation" Mass. Its general freedom of treatment is seen in the variety of keys, which change between each of the five Psalms and the final *Magnificat.* Alfred Einstein points out: "In this work Mozart no longer concerns himself with the accepted notion of ecclesiastical style; the fact that the piece has been called, perhaps apologetically, a kind of oratorio is only another way of saying the same thing. . . . The *Laudate pueri* is a choral setting of a thoroughly motet-

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony ... that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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like character, opening in strict canon *a cappella,* then flowing more and more freely — *'laudate pueri'!* — one imagines the marble choir boys of Donatello singing it. If Mozart had sent this movement to Padre Martini in Bologna, he might have received greater praise than he did for the Munich *Misericordias* — although that severe gentleman would perhaps have reproved Mozart for using the strictest style only at the beginning and not carrying it through to the end. But by this time Mozart had achieved complete inner independence, and followed his own ideas of style. The youthful sincerity, the song-like quality of the church music of 1776 has now yielded to an impetuous manliness, a stormy, passionate solemnity. The *Beatus vir* is a good example of this. Chorus and orchestra seem to grow ever more independent of each other; the unity is more complete than ever. The first and last movements are perhaps the most personal. At the end of the first we find once more Mozart's four-note device; and the last, the *Magnificat,* without any change of tempo fuses majesty with the social character of a symphonic allegro into one incredible whole."

The writer is referring to the double influence found in Mozart's church music of the traditional strict style, the *contrapunto osservato* of Mozart's own Austrian church, and the Italian style in which he had been coached by Padre Martini during his tour to that country.

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The stricter style usually predominated in his music for religious services.

The five Psalms and concluding *Magnificat* which constitute the Sunday Vespers are not textually connected, which would explain the composer's use of unrelated keys. The English version here printed is from the King James Bible.

DIXIT DOMINUS (Psalm 110)

(Chorus and full orchestra, with four soloists.)

Dixit Dominus Domino meo: Sede a dextris meis: Donec ponam inimicos tuos: scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis: confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.



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De torrente in via bibet: propterea exaltabit caput. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

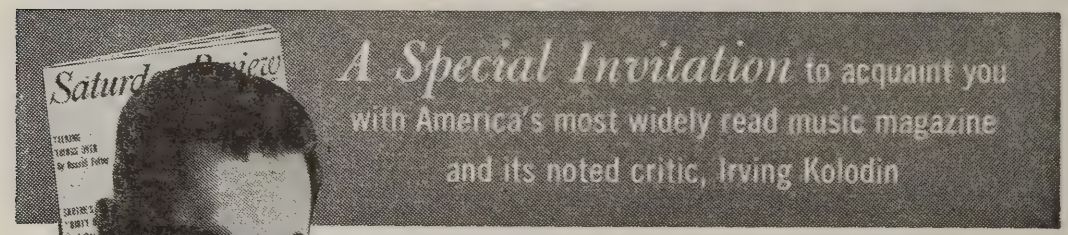
The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth. The Lord hath sworn, and will not repent, thou art a priest for ever after the order of Melchizedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way: therefore shall he lift up the head. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

CONFITEBOR (Psalm 111)

(Chorus with four soloists, and accompaniment of violins and bass)

Confitebor tibi, Domine, in toto corde meo: in consilio justorum, et congregatione.

Magna opera Domini: exquisita in omnes voluntates eius. Confessio et magnificentia opus eius: et justitia eius manet in saeculum saeculi. Memoriam



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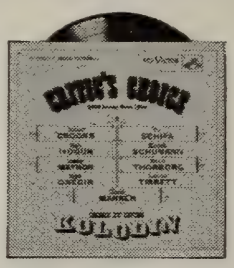
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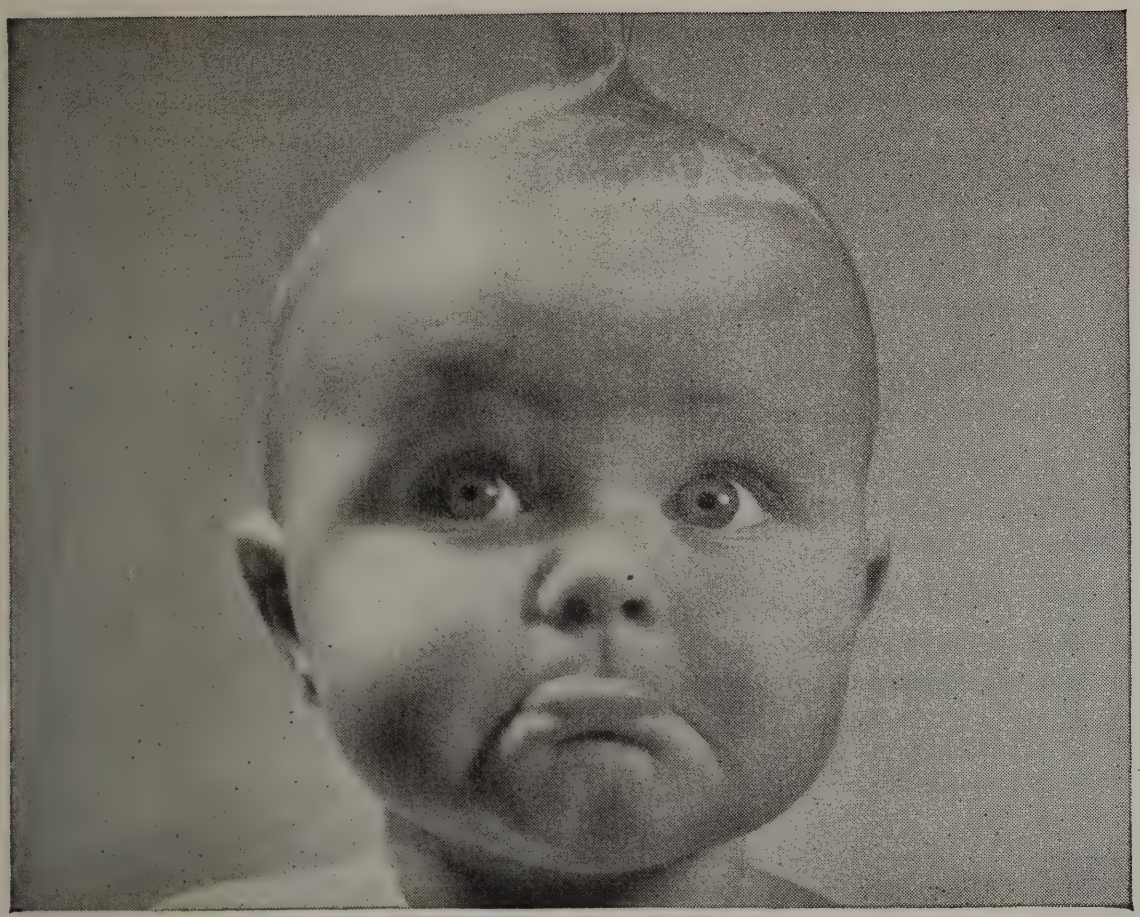
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Intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.

The works of the Lord are great, sought out of all them that have pleasure therein. His work is honourable and glorious: and his righteousness endureth for ever. He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion. He hath given meat unto them that fear him: he will ever be mindful of his covenant. He hath shewed his people the power of his works, that he may give them the heritage of the heathen. The works of his hands are verity and judgment; all his commandments are sure. They

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stand fast for ever and ever, and are done in truth and uprightness. He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name.

The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

BEATUS VIR (Psalm 112)

(Chorus with accompaniment of violins and bass)

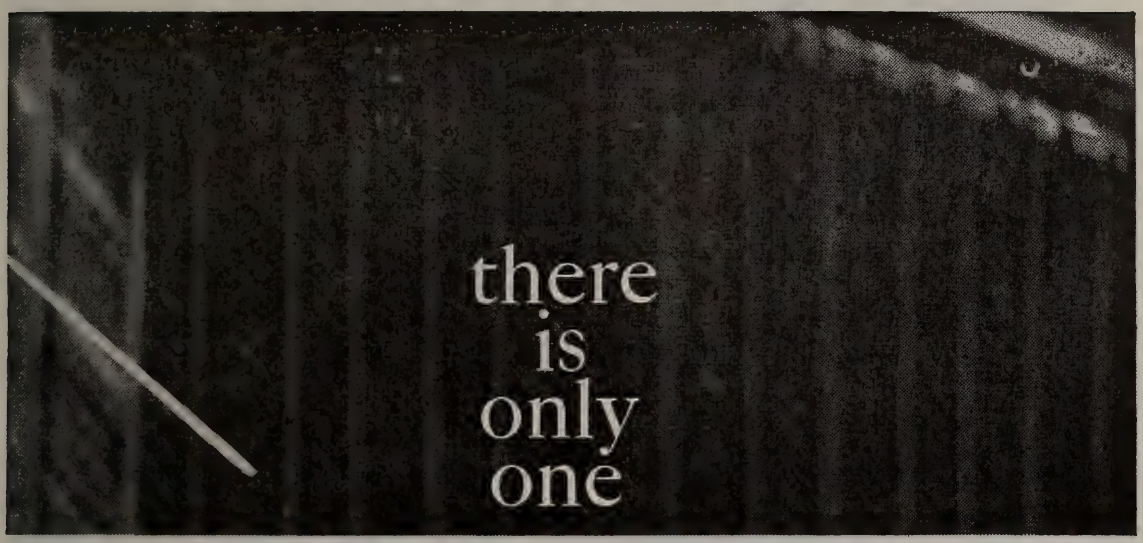
Beatus vir, qui timet Dominum; in mandatis eius volet nimis. Potens in terra erit semen eius: generatio rectorum benedicetur. Gloria et divitiae in domo eius: et justitia eius manet in saeculum saeculi. Exortum est in tenebris lumen rectis: misericors, et miserator, et justus. Disponet sermones suos in judicio. In memoria aeterna erit justus: ab auditione mala non timebit. Paratum cor eius sperare in Domino: non commovebitur, donec despiciat inimicos suos. Dispersit, dedit pauperibus; justitia eius manet in saeculum saeculi: cornu eius exaltabitur in gloria. Peccator videbit, et irascetur; dentibus suis fremet et tabescet: desiderium peccatorum peribit. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise ye the Lord. Blessed is the man that feareth the Lord, that delighteth greatly in his commandments. His seed shall be mighty upon earth: the generation of the upright shall be blessed. Wealth and riches shall be in his



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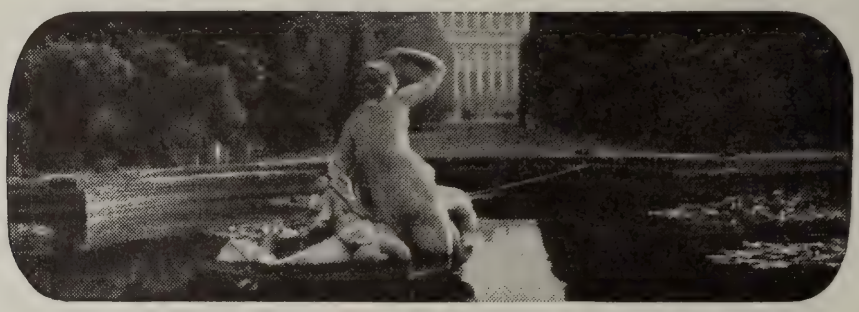
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house: and his righteousness endureth for ever. Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous. A good man sheweth favour, and lendeth: he will guide his affairs with discretion. Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance. He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord. His heart is established, he shall not be afraid, until he see his desire upon his enemies. He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour. The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

LAUDATE PUERI (Psalm 113)

(Chorus with accompaniment of violins and bass)

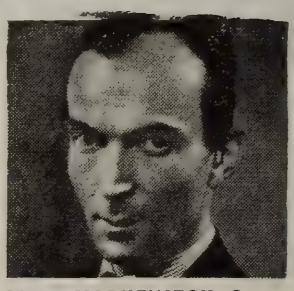
Laudate, pueri, Dominum: laudate nomen Domini. Sit nomen Domini benedictum: ex hoc nunc, et usque in saeculum. A solis ortu usque ad occasum: laudabile nomen Domini. Excelsus super omnes gentes Dominus: et super coelos gloria eius. Quis sicut Dominus Deus noster, qui in altis habitat: et humilia respicit in coelo et in terra? Suscitans a terra inopem: et de stercore erigens pauperem: Ut collocet eum cum principibus: cum principibus populi sui. Qui habitare facit sterilem in domo: matrem filiorum



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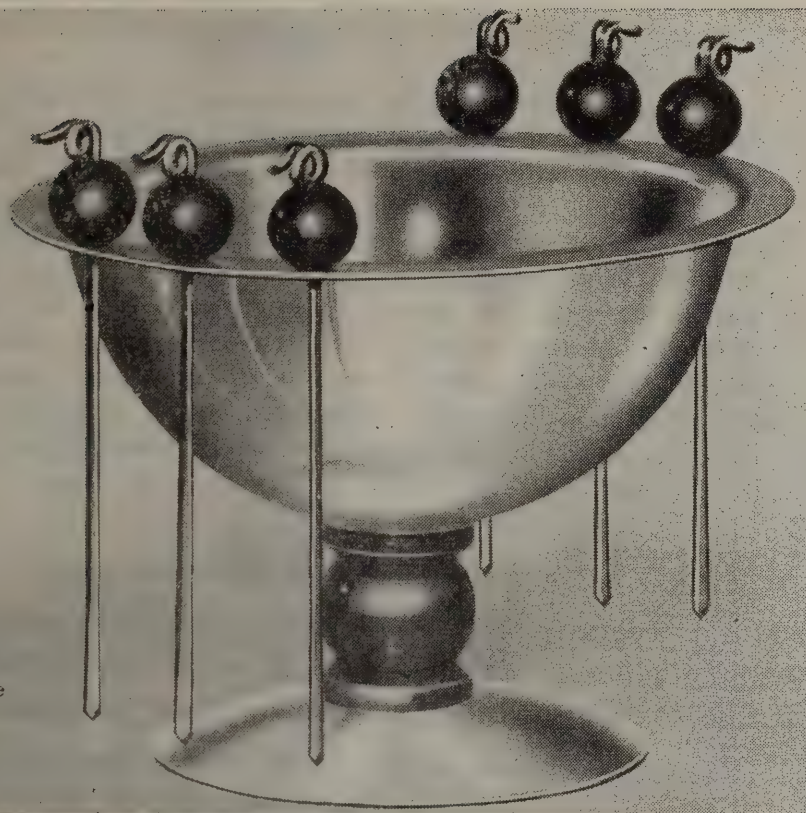


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laetantem. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise ye the Lord. Praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore. From the rising of the sun unto the going down of the same the Lord's name is to be praised. The Lord is high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, Who humbleth himself to behold the things that are in heaven, and in the earth! He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; That he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children. Praise ye the Lord. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

LAUDATE DOMINUM (*Psalm 117*)

Mozart's setting of this Psalm as here performed is taken from his *Vesperae solennes de confessore* of 1780 (K. 339). It is scored for soprano solo with a string accompaniment, the chorus finally joining.

Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius: et veritas Domini manet in



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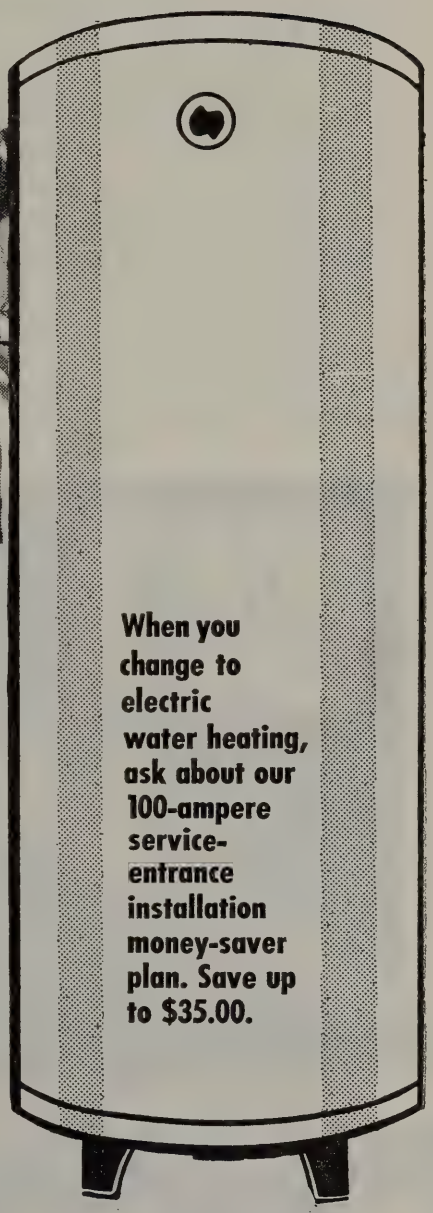
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aeternum. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth forever. Praise ye the Lord. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

MAGNIFICAT

(For chorus with soloists, and full orchestra)

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim, ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros: Abraham, et semini eius in saecula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.



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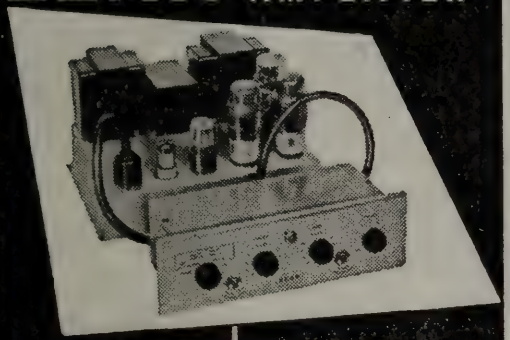
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And Mary said, my soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name. And his mercy is on them that fear him from generation to generation. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath holpen his servant Israel, in remembrance of his mercy; as he spake to our fathers, to Abraham, and to his seed for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

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ENTR'ACTE

MOZART THE UNPARALLELED

By NEVILLE CARDUS

("The Manchester Guardian Weekly," Thursday, February 2, 1956)

TWO HUNDRED years ago Mozart was born at Salzburg. His star was temporarily obscured by the post-Beethoven and Wagnerian æsthetic, dramatical-symphonical, quasi-symphonical, heroical-ethical and pastoral, the æsthetic of the fertilisation of music by drama. But to-day it shines more luminously, certainly more constantly, than any other in the sky. Hans Richter was once asked to name the composer who in his opinion was the greatest of them all. Without hesitation he said, "Beethoven, undoubtedly." The questioner expressed surprise at a reply so positive. "Undoubtedly, Herr Doktor? – but I thought you might have considered Mozart." "Oh," replied Richter, "I didn't understand that you were bringing Mozart into the argument; I thought you were referring to the rest."

Less than half a century ago, in fact in the lifetime of many of us and not yet tottering, Mozart's position in musical history had once and for all been established by the authorities as "classical"; he was almost



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docketed a "period" composer, plus genius, a genius no doubt having gifts towards drama as well as for the strictly musical forms, but born as an opera composer perhaps too soon; for not yet had the expressive and plastic technique of music-drama been brought under control. Mozart was obliged to compose operas in forms derived very much from instrumental music. "Mozart's most dramatic finales and concerted numbers," wrote Bernard Shaw, "are more or less in sonata form, like symphonic movements . . . and sonata-form dictates repetitions and recapitulations from which the perfectly unconventional form adopted by Wagner is free." Shaw admits, with an insight uncanny half a century ago, that Mozart was a dramatist comparable to Molière. I shall try to show presently that as a dramatist he in his own art went beyond Molière.

The great miracle of his achievements, most of them a separate miracle, is that though bound to his period's "absolute" patterns of music, undramatically shaped, he composed opera which in 1956 we can see, now that the Wagnerian mists are clearing and we can dwell on other peaks in the range, as unparalleled for breadth of characterisation in all phases of human activity, from the ridiculous to the sublime, from Papageno to Sarastro, from the comedic to the pathetic, from Figaro to the Countess, from the rogue-picaresque to the traditional romantic seducer, from Leporello to Don Giovanni. He can embody, in a melody which an infant can sing, the vivacity of a Zerlina, or the awakening ardours of the boy Cherubino. By a few chords in the trombones Mozart can evoke the shape and presence of the majestically

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spectral; in simple notes for a bass singer, almost displaying the lowest spectacularly, he wrote for Sarastro the only music which, as Shaw said, we might decently conceive coming out of the mouth of God. The "Non mi dir" air in *Don Giovanni* is none the less expressive and in character even if it does end in virtuoso vocal embellishments. Mozart had no need to invent leading-motives to identify his characters; all the music each of them sings is nearly always in character. I cannot explain — and nobody has enlightened me on this point — why "La ci darem" comes naturally from the mouth of Don Giovanni, though really it is the most childlike of tunes, ideal for performance on the chimes which on sunny afternoons at Salzburg have delighted the ear as we have sat outside the Glockenspiel Café. The strains of the March of the Priests in *Zauberflöte* evoke feelings of awe and majesty, of solemn temples and the insubstantial pageant; yet they are strains of a harmony scarcely going beyond the stage of study reached by a first-year pupil coping with elementary inversions. Other composers, Bach and Gluck for example, had composed dramatic music before Mozart came to the scene, using forms not fashioned or evolved from a dramatic intent or impulse. But they had been obliged by the limitations of the dominant musical patterns to confine themselves to a general and not particular dramatic suggestiveness; Mozart with much the same material and

Anne Starr

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(*Continued from page 944*)

The Choral Department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's *St. John Passion* and in the final scene of Wagner's *Die Meistersinger*. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The Opera Department under Boris Goldovsky will again produce several programs of opera, soon to be announced. The Tanglewood Study Group for amateur and music enthusiasts participating in the general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

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The *Académie du Disque Français* announced in Paris, December 19, the *"Palmarès,"* or Prize Selections for phonographic recordings issued in France between October, 1954 and November, 1955. The award for the category of "Dramatic Symphony" was given to Berlioz's *The Damnation of Faust,* as recorded by the Boston Symphony Orchestra under the direction of Charles Munch. The *Académie du Disque Français* was founded by Colette in 1950 and continues under the patronage of M. René Coty, President of the Republic of France. The thirty-two titular members include the following eight musicians: MM. Louis Aubert, Louis Chacaton, Jacques Chailley, Arthur Honegger (deceased), Raymond Loucheur, Henri Sauguet, Florent Schmitt, Maurice Yvain.

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moulds created a whole "Comédie Humaine." This was the wonder, the miracle, of him. His instrumental works, his "absolute" compositions, are for all their perfection of style and diversity to be explained in terms of a flowering to genius of an eighteenth-century musical culture. By means of forms and tones not yet associated with precise expression, not yet rendered dramatically significant and plastic, he breathed life into figures which in their different libretti are more or less the lay-stock puppets of the hack theatre scribbler.

He was the least consciously expressive as he was the most comprehensively ranged composer. He contributed to every kind and shape of music, secular and sacred, opera and symphony, all manner of chamber combinations, all manner of concerted pieces, all manner of "occasional" pieces, including a composition for a musical clock. He seldom went to work directed by an æsthetic theory. No sweat of notebooks for him. "I made it a little long on purpose," he writes to his father of an aria he had written for Raaff the singer, "for it is always easy to cut down, but not easy to lengthen." If the tenor engaged to sing in *Don Giovanni* is unequal to "Il mio tesoro," well then let him try "Dalla sua pace." If Elvira wants another "number" perhaps she will be placated by "Mi tradi." And if "Mi tradi" does not quite seem to fit into the context, heard only with the ear of logic and dramatic sequence, the Mozartian style will in time reconcile the irreconcilable. All is changed

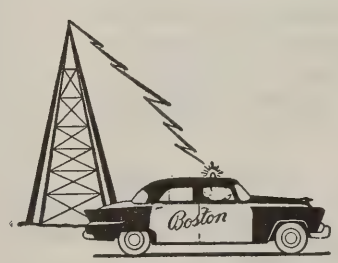


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in the twinkling of an eye from earth to heaven. Shaw, as we have seen, compared Mozart as a dramatist to Molière, and he was right to think of him as a being essentially informed by the Comic Spirit. Whether the characters in Mozart's operas are living vitally in laughter, or suddenly softened by pathos or possessed by the demonic, or harried, like Elvira, by jealously outraged pride and contumely which are ironically a proof of the love that is a constant wound to the self, no matter how often these people may strike home to our ordinary hearts, yet we can never come truly to know them, any more than we can come to know Mozart. They are aloof, masked like their creator, who surveys his work as though "sub specie aeternitatis." Mozart transcended the comedy of Molière; he brought to it a Platonic ideality and finality.

He would be moved to astonishment and perplexity if he could revisit us and learn that he is safe with the greatest of those who have illumined and transfigured existence here below. His attitude to his art was almost professional; he composed much as craftsmen making Chippendale. He described himself as "soaked" in music; he composed habitually. In the last year of his life he composed *La Clemenza di Tito* and *Zauberflöte,* the Requiem, the E-flat Quintet, adagios for basset-horns and bassoons, an adagio for harmonica solo, three pieces for a mechanical organ, his last piano concerto, the clarinet concerto (K.622),



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the beatific "Ave verum corpus " motet, et cetera. In six weeks he composed the E-flat, the G minor, and the C major symphonies.

"I gave to-day to the mail-coach the symphony which I composed in Linz for old Count Thun, and also four concertos. I am not particular about the symphony, but I ask you to have the four concertos copied at home, for the Salzburg copyists are as little to be trusted as the Viennese. . . ."

This is another passage in a letter to his father; and the symphony he thought of little value, tossed off for the "Old Count," is as near to perfection as human genius can reasonably hope to approach. Sometimes Mozart's inexhaustible gift to compose had inevitably to nourish itself on notes and ingenuity. The flawless execution happened as instinctively as the weaving of a bird's nest, which of course is one of the wonders of creation. He remains the most enigmatic and inexplicable of composers; we shall not know his like again. That a Mozart was born once, and once and for all, is a happening and consummation which beggars understanding and all known science, all psychology, biology, physics, and metaphysics, and all cosmogony whatsoever.



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By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, on May 12, 1845; died at Passy, on November 4, 1924

Fauré composed his Requiem in 1887. It was performed at the Church of the Madeleine, where Fauré was organist, in January, 1888. The score was published in 1900. A performance at the Museum of Art in Philadelphia under the auspices of the Curtis Institute of Music, April 19, 1931, was announced as the first in America. Louis Bailly conducted orchestral and choral forces of the Institute, and repeated the performance in Carnegie Hall, New York, January 29, 1932. Yet a performance is on record at the First Baptist Church in Newton Center, Mass., March 16, 1930, by organ, string orchestra and choir. The Requiem was performed under the direction of Richard Burgin in Jordan Hall, February 17, 1937, by the Bach Cantata Club and members of the Boston Symphony Orchestra. A Fauré Festival at Harvard University included the Requiem, conducted by Mlle. Nadia Boulanger, November 27, 1945.

The Requiem was performed at these Boston Symphony concerts on February 18–19, 1938, when Nadia Boulanger conducted.

The Requiem is scored for 2 flutes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, 2 harps, mixed chorus, strings and organ. The first and second violin sections have a single part. The flutes and clarinets are introduced



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INTROÏT AND KYRIE.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison.

(*Molto largo* followed by *andante moderato.* At first the tenors are heard in unison. The Kyrie is written in four voice parts, with accompaniment mostly of strings.)

OFFERTORIUM.

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu. O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de ore leonis, ne absorbeat tartarus. O Domine Jesu Christe, Rex gloriae, ne cadant in obscurum. Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

(*Adagio.* The baritone solo succeeds the mixed chorus as he sings the Hostias, *andante moderato.* The chorus brings the close in the original tempo.)





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SANCTUS.

Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

(*Andante moderato.* The Sanctus is written *pianissimo* even at the *Hosanna in excelsis,* until its repetition *fortissimo* by the men's voices.)

PIE JESU.

Pie Jesu Domine, dona eis requiem, dona eis sempiterna requiem.

(*Adagio.* Soprano solo with subdued orchestral accompaniment.)

AGNUS DEI.

Agnus Dei qui tollis peccata mundi: dona eis requiem. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(*Andante.* Tenors in alternation with the four part chorus.)

LIBERA ME.

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem.

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Dies illa, dies irae, calamitatis et miseriae, dies illa, dies magna, et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(*Moderato.* Baritone solo followed by the full choir.)

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(*Andante moderato.* Sopranos in unison followed by the mixed chorus. The accompaniment is for muted strings with organ and harps. The ending is *pianissimo.*)



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THE RELIGIOUS MUSIC OF GABRIEL FAURÉ

By NADIA BOULANGER

(The following is a quotation in part from the contribution of Nadia Boulanger to the "Gabriel Fauré" number of *La Revue Musicale,* 1922.)

"INNER gifts, exceptional ones, determined the career of Gabriel Fauré – the balance between sensibility and reason has made its beauty. Marvelously simple, quite without concession, untroubled, it has unfolded in well-ordered fashion, affording to those who were willing to see and understand, the purest example of a fine, fecund, and serene life in art. He made no explicit avowal of a weight of grief, nor even hinted it, and this reticence is the more cherishable in an age which is too eager to spread its troubles before the world and divulge its states of soul. But it is impossible to doubt for an instant that the musician who wrote the *'Élégie,'* the Andante of the First Quartet, *'Prison,'* and so many other moving pages, has not known suffering. Whether life taught it to him or his genius divined it, we need never know, but one conclusion is inescapable: all was tempered in his work

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"In addition to absolving and sustaining us, the Church can judge and condemn. That side of it the master has never expressed, beyond bare textual obligations. He seems to have conceived religion rather in the manner of St. John or St. Francis of Assisi than St. Bernard, or Bossuet. He looks for and finds in it a source of love and not of fear. This must be accepted if he is to be understood. The religious voice of the musician seems to interpose between Heaven and mankind: generally peaceful, quiet, and fervent, it is grave at times, and sorrowful. Menacing or dramatic — never. Liberated from an excess which would be inappropriate and undesired, it moves with devotion and tenderness in a demure quiet, as if incense-laden. Almost impersonal, it reaches the point of being no more than a living part of the Church. Yet it is neither weak, nor less representative of its creator than its lay sisters which it strangely resembles. When his voices are combined, they vivify the great vaults of our Gothic cathedrals; when they sing separately, one is moved to think of the elect of Bourges, of the little

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saint long and slim one sees at Chartres, the gentle and smiling angels of Rheims, certain buildings of our old French school, frescoes of Fra Angelico. Yet it is true that at the moment itself, one can be conscious of nothing but their pure musical beauty. . . .

"The Requiem is not only one of the greatest works of Gabriel Fauré, but also one of those which do most honor to music and thought. Nothing has been written which is purer, clearer in definition. I shall be forgiven for refraining from an analysis which must pause before every measure if an attempt were made to capture all its points; moreover, this Mass for the dead, so especially conceived, carries with it a feeling of its own which renders technical terms futile. Certainly his musical web, his architecture, his reason and order, are the essential causes of his sovereign beauty, as one could demonstrate with a joy, a pride, and a respect for all the minutiæ of his workmanship. But it is where these attributes end, admirable as they are, that the real Requiem begins. No exterior effect alters its sober and rather severe expression of grief, no restlessness troubles its deep meditation, no doubt stains its spotless faith, its gentle confidence, its tender and tranquil expectancy.

All is truly captivating, and marked with the hand of a master. Everything is usual; but with an alteration, a passing note, some special inflection of which he has the secret, Gabriel Fauré gives a new and inimitable character to all that he touches. The end with its linked chords, descending in double measures, strangely recalls an adorable *Agnus Dei* in G major, by Claudio Monteverdi.

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" 'The artist must love life, and show us that it is beautiful. Without him, we would doubt.' All that Gabriel Fauré has touched he has sensitized and made cherishable. If anything could truly mitigate for us the thought of death, it would be the image of hope, of serenity which he has made for us."

• •

Charles Maurras wrote in his Ode to Minerva: *"L'œuvre a beau varier, ton ouvrier participe des durées éternelles. Son effort, tant il est facile, est une grâce, et son plaisir, tant il est noble, une vertu. Content de soi, ou, pour mieux dire, tout à fait oublieux de soi, l'homme que tu distrais se livre aux heures éphémères sans en sentir l'aiguillon."**

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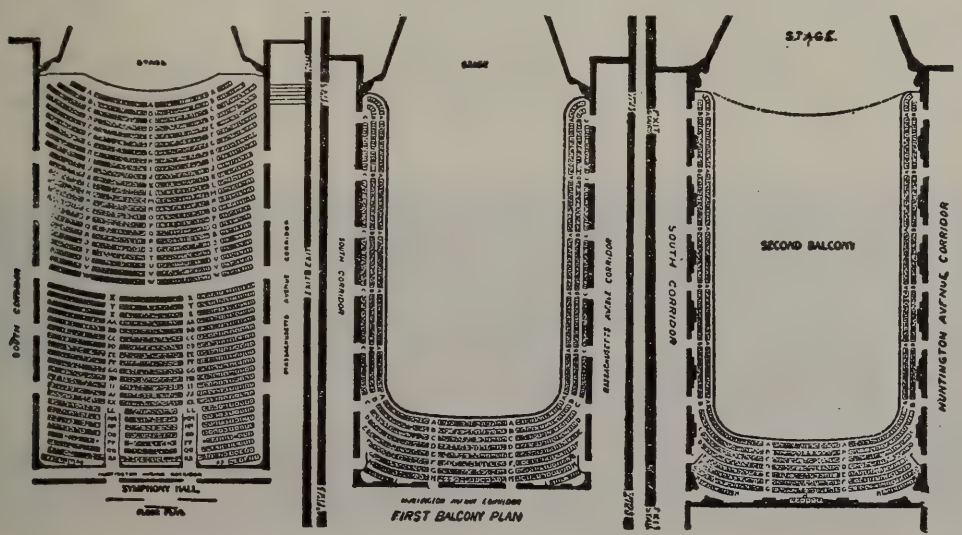
IF A MAN lives to the threshold of eighty and labors sixty of his years in the musical vineyard; if he writes much – songs, chamber music, even an opera or two, and these works are duly performed and approved; if he holds honorable posts as organist in the churches of Paris, and heads the Conservatoire as its director for fifteen years; if he is made a member of the Institute, decorated by the Legion d'Honneur; if he is given a testimonial concert by government decree in the presence of officialdom, and is praised, with becoming phraseology, by the Prime Minister himself – then that man will be called an illustrious citizen who has served his art well and received his just reward. Many, probably most people, seeing that those things had happened to the venerable Gabriel Fauré, comforted themselves with the thought that a musician of integrity, industry and modesty had surely had what was coming to him. After all, this mild and deferential old gentleman, with his pretty salon pieces, was no Saint-Saëns, whose fame and music had penetrated to all corners of the earth; no Massenet or Gounod, whose works were enthroned, as if for immortality, at the

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Opéra. A politician at the Sorbonne, during the magnificent ceremony in his honor, was heard to murmur to his neighbor: "Gabriel Fauré — who is he?"

So was Gabriel Fauré recognized in his time, officially fêted in his old age. The Republic could hardly have done more, and it is agreeable to add that the concert brought the composer a round sum of money when he much needed it. For the rest, he was undoubtedly touched at the national tribute to which the Sorbonne itself was given over, on June 21, 1922, impressed at beholding himself virtually canonized in his own presence. Perhaps the benign and unobtrusive composer was also a bit startled at the brilliant glare of universal attention which fell suddenly upon his snow-white head.

In truth, those who knew Fauré well must have seen something profoundly incongruous in all this. The special, fragile charm which was the essential quality of Fauré's music could not have been really known to more than a very few of these people. His nature was not the sort for public recognition, for it was not the sort for general apprehension. As has happened before, the external circumstances of a "successful" career fell far short of telling the whole story. That story

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received its juster valuation by a few musicians shortly before his death, by many musicians afterwards.*

Fauré has had his posthumous deification by those who pass judgment upon ultimate musical values. This more careful evaluation was bound to come slowly, if only on account of the fact that the composer had never in his life done anything to attract more than the very casual attention which most music receives. He had never put forward any bold innovation such as engages public interest by inducing the clash of lance upon lance. Nor had he courted enormous popular favor by over-ripe tunes in the manner of his immediate

* In the year of the national act of homage, *La Revue Musicale* devoted an entire issue to Gabriel Fauré. There were articles by Nadia Boulanger, René Chalupt, Alfred Cortot, J. J. Roger-Ducasse, Charles Koechlin, Maurice Ravel, Florent Schmitt, Emile Vuillermoz. (Excerpts from the article of Mlle. Boulanger are quoted on page 983.) A month before his death, an article appeared in the *Musical Quarterly* by Aaron Copland, in which that discerning musician drew the attention of those outside of France to a music of particular beauty which had until then passed with very little notice. After Fauré's death, there were numerous further tributes, including biographies in book form by Charles Koechlin and Georges Servières, and a paper, subsequently published, which Alfred Bruneau read to his fellow members of the Institute at the Académie des Beaux Arts.

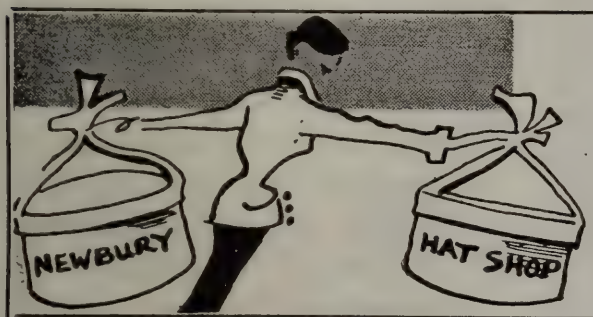
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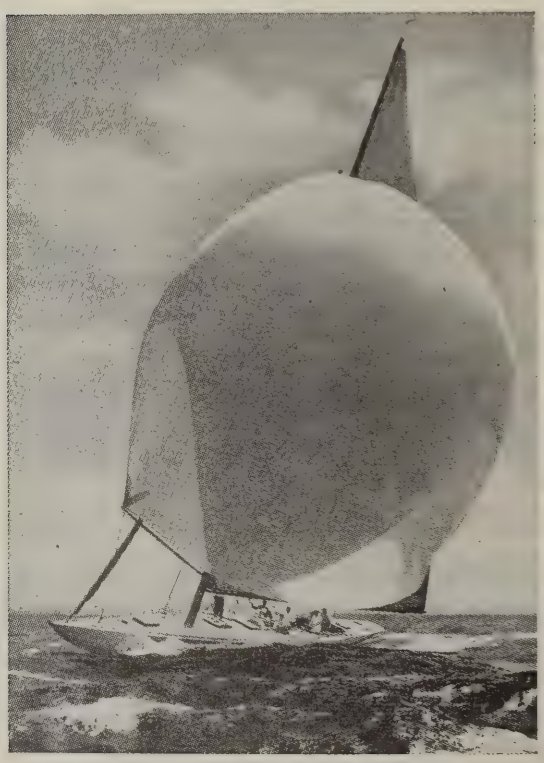
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masters. A composer who mildly accepts a heritage of sweet euphony in common chords and habitual melodic contours, and turns this familiar matter to his own delicate uses, will be ignored by the multitude hardly less than by the connoisseurs, who will note the bland and unprovocative exterior and turn away without bothering to inquire more closely.

There were even those among his colleagues who had for years looked upon him as no more than an agreeable and talented companion who occasionally wrote pretty little things. When this pleasant musician showed no disposition at fifty to settle back into an easy routine, but continued to refine and improve upon his creative work, there came a more considered scrutiny of his music piece by piece, a dawning perception at last of the elusive values beneath its seeming suave and featureless surface. This appreciation grew by gradual stages, from year to year; so likewise did Fauré's own inner mastery. And as the fulsome tides of romanticism began to recede, that light aroma of his music, compounded of symmetry, reticence, and delicate feeling came to be more clearly perceived. "A classicist," Paul Lan-

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dormy has called him, "but a classicist of the French type, more closely related to Couperin and Rameau than to Mozart or Beethoven, of live and delicate sensibility, capable of all the subtleties, of all the fine shades of emotion. His language, always moderated, is like well-bred discourse. He never raises his voice too high. He works in quiet colors. He is most discreet. He leaves much to be inferred. And his reserve is sometimes quite as eloquent as louder outbursts."

The growth of Fauré's music in the general estimation progressed rapidly enough after his death — within the borders of France. Eulogies by French writers have been without number. But most have noted a special quality in his music which seems to bar it to the non-French understanding. "To speak of Fauré," wrote M. Landormy, "is to speak, in a way, of what is most intimate and most secret in the genius of France." And Emile Vuillermoz has probed this phenomenon of national limitations more deeply: "It is difficult to speak not only of the 'Requiem' but of all Fauré's works to listeners not born on French soil. This music has such a special accent and buries its roots so deeply in French ground that it is almost incomprehensible when it leaves the frontiers." But Fauré's champions are not quite exclusively French. Aaron Copland wrote, even while the composer still lived: "It is time to give Fauré his rightful place in contemporary music. France has

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already done so, and sooner or later other nations, we believe, will do likewise." M. D. Calvocoressi, that most perspicuous of musical observers in England, noted and echoed Mr. Copland's hopes. He wrote (in the *Musical Times,* December, 1924) after Fauré's death: "One vainly wonders why Fauré's music, with its perfect Atticism and far-reaching originality should have remained neglected or underrated outside France. It is precisely the kind of music that would be expected to attract and retain the attention of all cultured and sensitive music-lovers. Let us hope that very soon the truth of Mr. Copland's statement, that 'it is time to give Fauré his rightful place in contemporary music,' will be universally acknowledged and acted upon."

Optimism of this sort has been known to find its reward in fulfillment – provided the believer has a reserve fund of patience at least equal to his faith. Thirty-two years have passed since the words of Copland were written, and as many since Nadia Boulanger wrote her illuminating appraisal of the "Requiem," quoted in this publication. The prediction of Fauré's apostles for a more universal acceptance of his music may yet some day come true.

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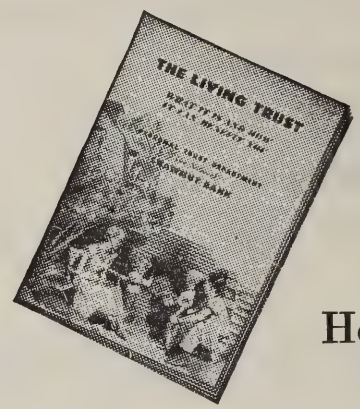
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MARTINU

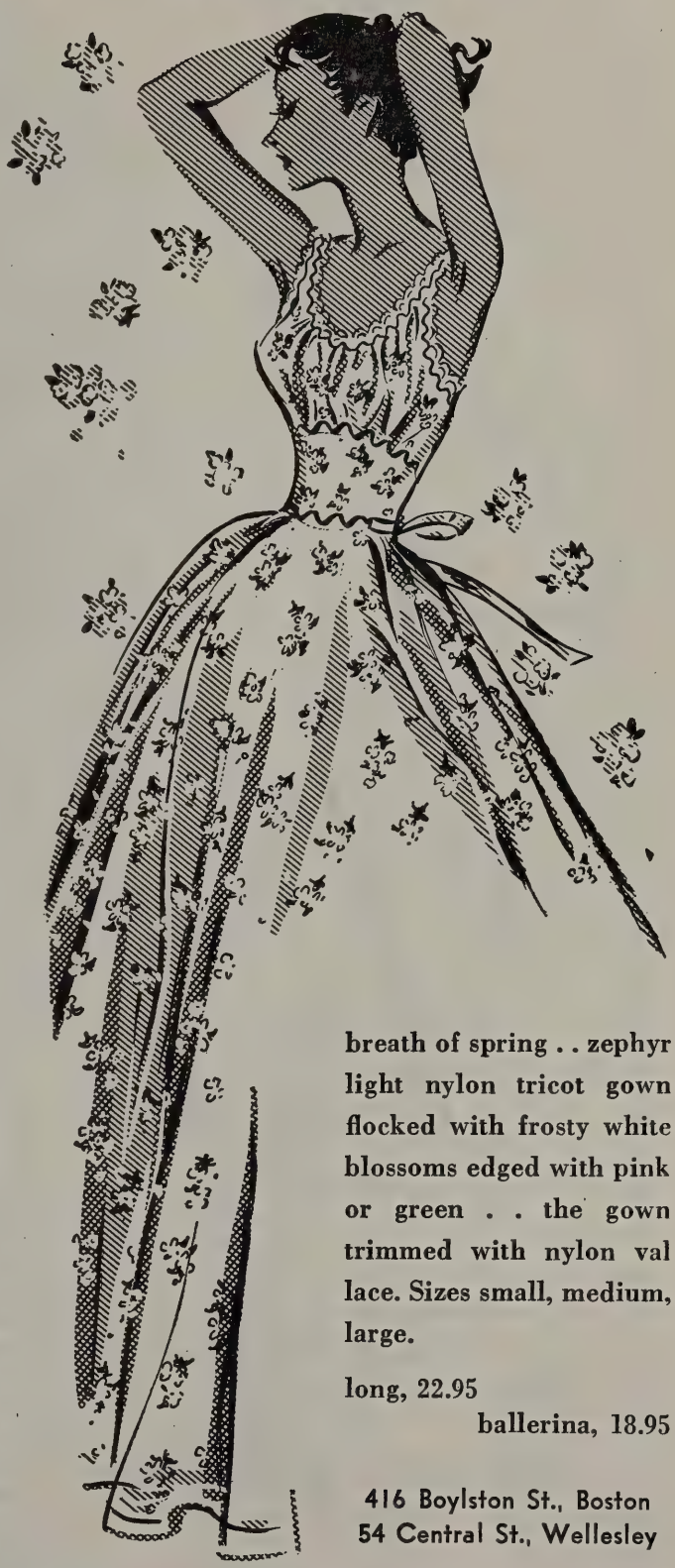
"Speaking of the Man"

Milos Safránek concludes his book on Martinu by describing how this composer, who "in everyday life gives the impression of being shy, polite, indulgent towards the weaknesses of his fellow men," could rise to "fury" when at a rehearsal in Prague his "The Miracle of Our Lady" was being mangled.

In these outbursts of justified anger I found the true characteristics of Martinu's personality, his deep convictions, and his artistic greatness of stature. Martinu imagines "intensely and comprehensively," as Shelley expressed it in his *Defence of Poetry;* and his imagination is "the great instrument of moral good, the organ of the moral nature of man." He lays aside his own individuality, divesting himself of all personal uncertainty; and, by putting himself into the place of others in the widest sense, comes into the open and reaches a definite impersonal expression of artistic truth, emotionally as well as rationally. In *The Miracle of Our Lady* Martinu does not portray his personal problems, but those of mankind in general — the moral, intellectual, and emotional values common to all. He is firmly opposed to anything that might separate him from the common man. Everything that the egotism of the artist might bring forward to set himself above his fellow creatures — that is not "along the line of an unselfish devotion to the best," is foreign to him. Martinu's greatest realities lie in the values created by relationships; he agrees with modern philosophy that "no part of the living world can be known by itself alone." He is intensely conscious of all the changes of the present times, believing that we are, in the words of Professor Flewelling, only on "the threshold to yet greater truths of a relational world."

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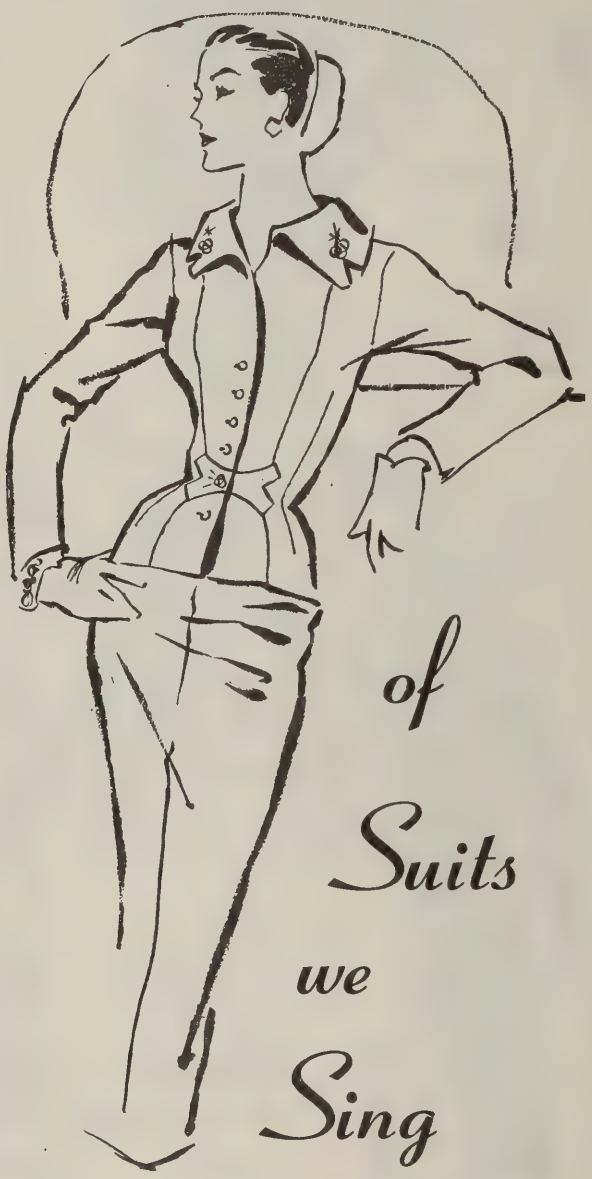
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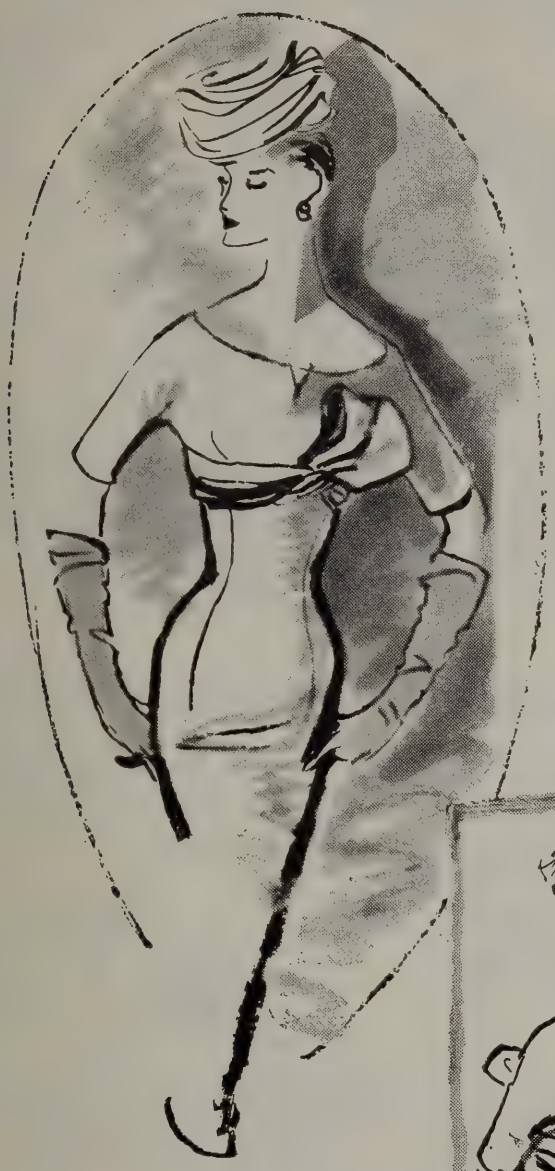
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And yet in spite of this quality of impersonal detachment Martinu's work is a full expression of himself. No external mandate, no material difficulties — of which he has had more than his share — have ever been able to divert him from his chosen path and artistic goal. He is not lacking in depth or substance, although, because his work is without those superficial effects and meaningless climaxes which to certain critics imply these qualities, he is sometimes held to be so.

Martinu's own opinion is that his music can best be regarded from the point of view of light. The shadows are created by the angles at which the light is projected upon the subject. It is not necessary to create darkness in order to produce light; quite the contrary. And for Martinu light signifies life — "the total push and pressure of the cosmos," as William James has expressed it. To him it does not include isolationism, analysis of the ego, renunciation, self-pity, or the baring of a deep inaccessible soul. It is energy, strength, pure joy, even humor; and, above all, it is faith and conviction. Martinu is in every way a positive man, and his work a living organism. He possesses what Goethe calls *"die exacte Phantasie,"* and is firmly in opposition to all Faustism, skepticism, and irony — in a word, to the entire "superman" complex. The "Demon of the Absolute," which for so long haunted romantic music, does not exist for him.

Martinu is firmly convinced that with the end of the present thirty years' war mankind is approaching a new era; and this is anticipated in his work. He believes that this new era — just as after the crusades — will be happier, more poetic, and more chivalrous; that it will bring the true brotherhood of man. He also feels that after the present crisis the arts will rise in all their grandeur, purity, and beauty. In the cause of this new art — this music for man — Bohuslav Martinu is one of the most humble and faithful of workers.

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SATURDAY EVENING, MARCH 17, *at* 8:30 *o'clock*

BEETHOVEN.....Overture to "Coriolan," *Op.* 62

MARTINU.....''Fantaisies symphoniques'' (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

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DVOŘÁK.....Concerto for Violoncello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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OVERTURE TO "CORIOLAN," *Op.* 62 (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The last performances by the Boston Symphony Orchestra in this series were on April 30–May 1, 1954.

AFTER *Fidelio,* Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth* for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture Macbeth falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the



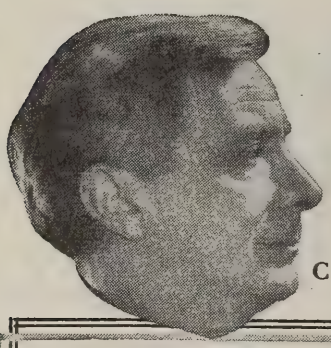
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second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy *Coriolan*. The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's *Idomeneo*), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of *Coriolan* had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare





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and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of *Coriolanus,* as related by Plutarch, is in itself exciting dramatic material (details of which have been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians, who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive and overbearing, had scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment

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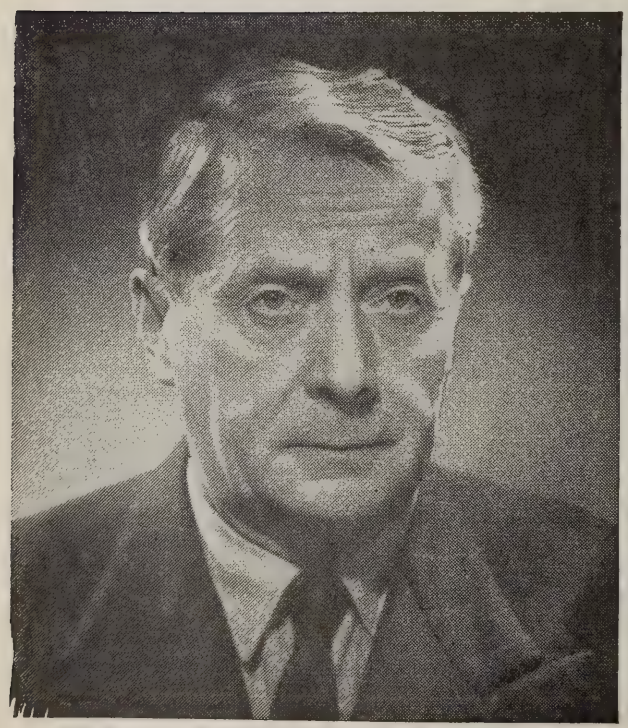
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outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against

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the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the scornful and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia* dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself. The famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at

* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.

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first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of



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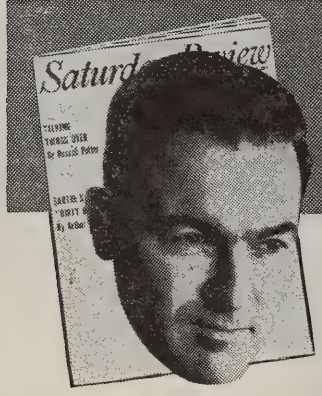
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one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.



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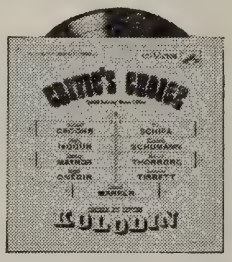
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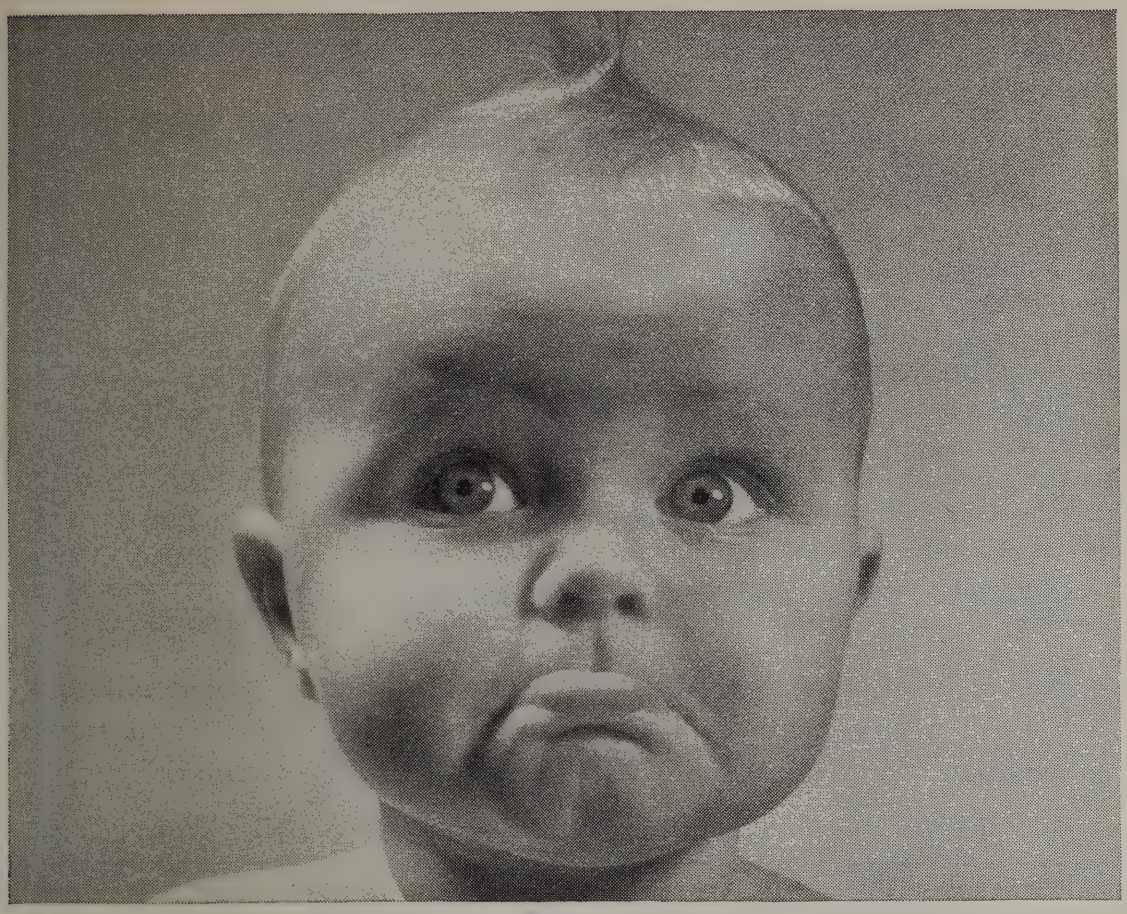
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By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7–8, 1955, by this orchestra in Boston.

The first movement is dated on the manuscript (which otherwise is dated on the title-page as completed in 1953) "New York, April 25, 1951 — Paris, May 26, 1953." The explanation of this extensive period for the first movement is that it underwent re-writing.

The *Fantaisies* have received an award by the New York Music Critics Circle as the "best new orchestral work" presented in New York in the year 1955. (It was performed at the Boston Symphony concerts there, January 12 and 15, 1955.)

The orchestration is as follows: 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU, who now resides in New York, composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

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Mr. Martinu, in answer to an inquiry, has been kind enough to provide an explanation of his fanciful title:

"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

"To come to my *'Fantaisies'*, there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing

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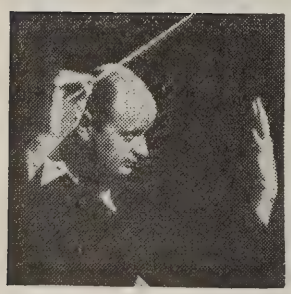
up gives the melody a sudden life. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements *'Fantaisies,'* which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet,* which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

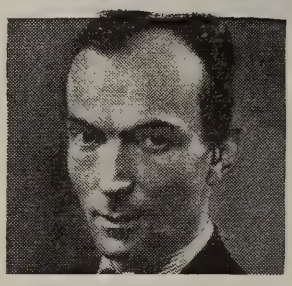
It is interesting to know that Mr. Martinu first considered "Fantastic Symphony" for his title. He may well have changed it in the realization that the suggested comparison with Berlioz would be misleading. It has no close or imitative similarity to that aptly named masterpiece. It has no observable descriptive intent, no *"idée fixe."* It is indeed episodic in form, with a whimsical use of rhythm, or color, while in these respects the fantasy is indebted to no one, but is the composer's own.



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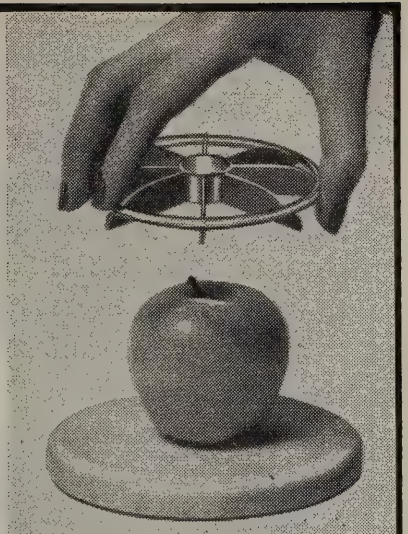
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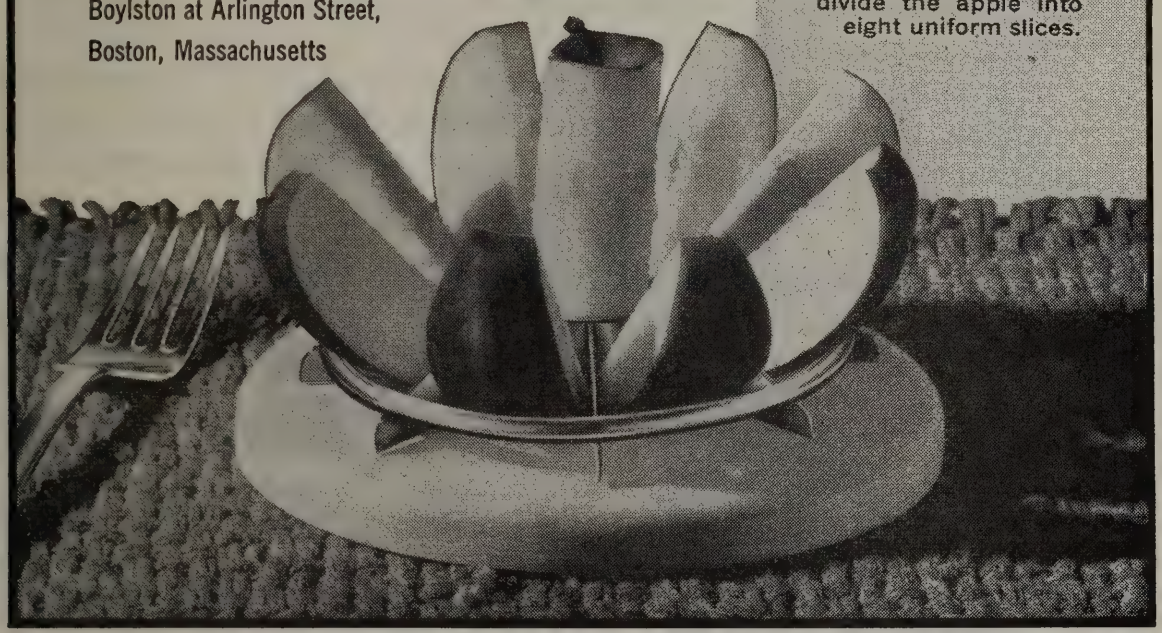
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The first movement opens lento, 9/8, with sustained notes by the trumpets over the curiously rippling figure just referred to. An andante moderato, beginning with the flutes, increases to an allegro (4/4), introduced by an ascending passage for the horns. A nostalgic theme is developed at first by the strings alone; other instruments enter until the full orchestra, still in melodic vein, brings a climax. A sustained note from the oboe introduces a new section. In still another, the violin solo carries a rhapsodic melody to a percussive accompaniment. There is a return to the opening lento section, and a piano ending.

The middle movement is an allegro 6/8. It brings in another "rippling" passage. A reminiscent theme is worked together with a short and vigorous motto in the strings. The climax gives way to a



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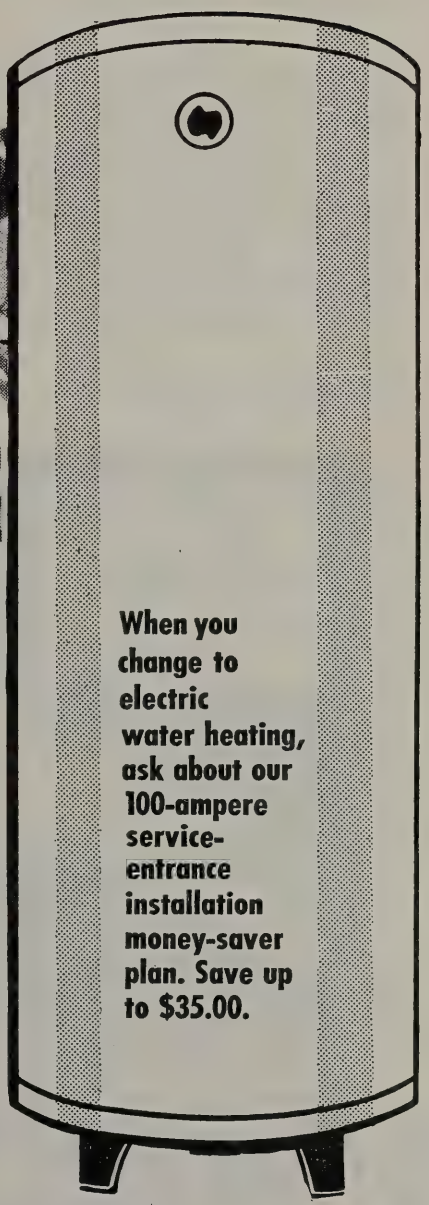
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middle section in 2/4, which builds to another high point, with full orchestral chords. There is a return to the first part, treated more broadly and ending pianissimo.

The finale is a lento in common time. The orchestra opens with a melodic theme (cantabile). The low strings propose another singing theme. An andante section in 3/4 is introduced. A clarinet solo leads into still another section (allegro) for the full orchestra. There is a lento close whereby the Symphony, as well as its earlier movements, ends softly.

MARTINU

In 1951, when Bohuslav Martinu had passed his sixtieth birthday, Olin Downes reported an interview with the composer in the New York Times of January 7.

Martinu, back in the twenties, was the pupil in composition of Roussel in Paris. Mr. Martinu has told us that he became impatient with certain academisms of Roussel, who, nevertheless, must have been of the greatest value in Martinu's development.



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That development followed a course all its own in a period in which music has never been more restive and various in its tendencies. Martinu's evolution as an artist in these years has been complex. Born in Czechoslovakia, December 8, 1890, he has just passed his sixtieth birthday and his tenth year in America. He has passed through post-Wagnerian, "impressionistic," "neo-classic" influences in composition, kept his head, followed his own path with assurance. His fertility has, if anything, increased over the past. He is obviously at the height of his creative powers. Probably no one of his contemporaries is today producing so much music which finds its way quickly into the repertory.

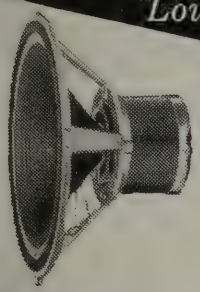
It could be suspected that this fact connoted a composer who produced easily, fluently and with a dangerous facility. That is not the case. Martinu has a brilliant and practical technic, but he is incapable of an unthorough or conscienceless job. He works very hard, systematically, scrupulously, modestly. He produces so much music because, in the first place, his nature necessitates this. He has to write music. In the second place, he knows his business, and loves it.

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Both Martinu and his teacher, Roussel, had important things in common. Both had been for years disciples of impressionism. The strongest influence in Martinu's development in Paris was unquestionably Debussy. But Martinu was soon to turn in directions more classic and masculine and linear in character, also more essentially national. Was Roussel a guiding force in this change or only a confirmative association?

In any event, the second composition in which Martinu gave notice of his revolt from the past was the first of his works to be made known by Koussevitzky in America — the short, vigorous, modernly rhythmed "La Bagarre" ("Uproar") — in which Mr. Martinu has told us he was thinking of a football game.

It was the time when composers, especially in France, were turning avidly to concepts that were rhythmic, linear, uncloudy, and of formal logic. It was the period in which Honegger wrote his witty play of rhythm and symphonic unfoldments, "Pacific 2-3-1"; when Mossolov was writing his steel factory piece, and Prokofieff his ballet "Pas d'acier" ("Steps of Steel"). Yet it is to be said that Martinu was never what one could call a mechanized composer, or one so forgetful of



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beauty and the emotions of living as to become obsessed by a rhythm or a formula.

There is another aspect of Martinu of which we in America know nothing. The reference is to his operas, none of which have been done here.* What we know is the work of the symphonist and instrumental composer. Martinu has written in most of the known forms in this field — solo pieces, sonatas for more than one instrument, trios, quartets, symphonies. He wrote his First Symphony after he came to America in the spring of 1941. Performed in '42, it met with an exceptional welcome, for its tender and iridescent beauty, harmonic fineness, and lucent, shimmering instrumentation. And it sang what we might call a sublimated Czech song.

This symphony pleased Martinu very much when it was played. However, he looks upon it now as a work of his past. In composing it he used a larger orchestra than he would use today and it might be said that this music was somewhat plumper than the leaner, sterner style that he now cultivates. He is fonder of his Second Symphony, which some reviewers found more obviously, and therefore perhaps

* Since this article was written, *The Comedy on the Bridge* and *The Marriage* have been performed in this country. — Ed.

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less distinctively, Czech than the First. The Second Symphony Martinu considers to represent the break between the fullness of the First Symphony and the more concentrated forms that he cultivated later.

"But the Third Symphony," he said, "is my pride. It is tragic in tone, and I was homesick when I wrote it. It is in three movements and it is a very real symphonic pattern. If you have been told by my friends that I am modest, then I tell you that I am not modest." He laughed. "I had in my mind as a model Beethoven's 'Eroica'. I consider it my first real symphony. It is the only one of them not commissioned. The first was commissioned by the Koussevitzky Foundation. The Second by the Cleveland Symphony Orchestra. The Third I wrote from my heart as a gift to the Boston Symphony Orchestra, which gave the work its first performance. Koussevitzky and that orchestra have done wonderful things for me in the past.*

"My Fifth Symphony. It was written for the Prague Philharmonic Festival of 1946, four years ago. I don't exactly know what I think

---

* The Fourth Symphony, completed in 1945, was first performed in Philadelphia on November 30 of that year. — Ed.

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about it because it is too near to me. But certainly it is a well organized, organic, orderly work. There are very few places in it with which I am not satisfied. The work had a singular experience in Prague. I think the Government there knows for certain that I am what they call a 'formalist.' I was a very great friend of Jan Masaryk. It may have been for political reasons that my symphony in Prague had very bad reviews in the press. But this is interesting, indeed somewhat laughable: it received the first prize of the Czech Academy.

"The Double Concerto for double string orchestra with piano I consider my strongest work. It was written in 1938 at the time of Munich. It is very difficult, in three movements, and, thematically, strongly integrated. It is highly dissonant, but in my own opinion the writing is such that the dissonances sound normal, as a result of the logic of the counterpoint and the development. At the time I wrote it I was in complete isolation in Switzerland, beyond the reach of newspapers, radios or anything but my own ideas and my strongest convictions. The exhibition of international politics that took place at Munich had been a terrific shock and tragedy to me, but I think that I succeeded in putting my emotion into a truly classic form."

He was concerned with the effect of the final movement of his Piano

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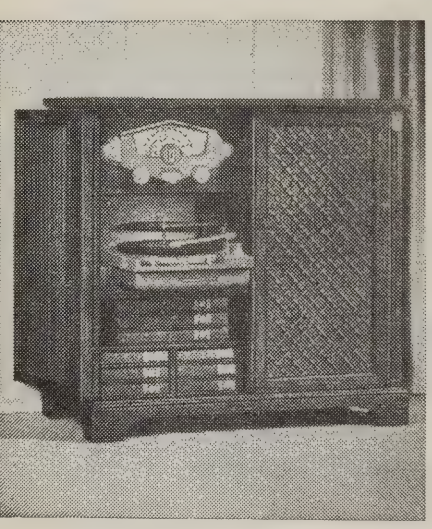
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Many students of Martinu's music believe that it is more truly Czech in its actual substance than it was before he came to America. He said that substantially he agreed. He said that no American could fully realize the freedom of the atmosphere in America, the absolute lack of restriction of act, of thought. This effected in him a certain release, and that release had resulted in the crystallization of his utmost creative ideas.

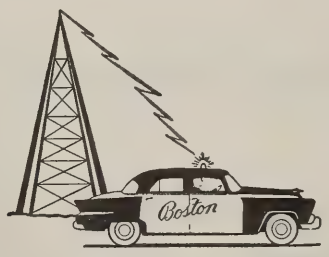


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By Alfred Frankenstein

(From the *Juilliard Review,* Winter, 1955-1956)

On February 13, 1904, Edward MacDowell wrote the following letter to Felix Mottl, who had recently joined the staff of the Metropolitan Opera Company:

> I see by the morning papers a so-called American Composers' Concert advertised for tomorrow evening at the Opera House. I have for years taken a strong stand against such affairs, and though I have not seen the program, fearing there might be something of mine in it, I write to protest earnestly and strongly against the lumping together of American composers. Unless we are worthy of being put on programs with other composers, to stand or fall, leave us alone.
>
> By giving such a concert, you tacitly admit that we are too inferior to stand comparison with composers of Europe. If my name is on the program, and it is too late to have new ones made, I beg of you to have a line put through the number, crossing it off the programs. If necessary, I will pay the expense of having this done.



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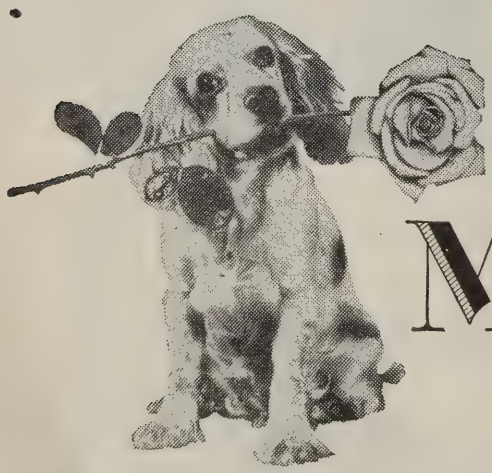
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The record does not disclose whether or not Mottl acted on MacDowell's suggestion; it is certain, however, that nothing by this composer was presented at the Metropolitan Opera House on that American Night, which fell on the feast of St. Valentine. According to William H. Seltsam's invaluable *Metropolitan Annals,* the program consisted of arias from Horatio Parker's *Hora Novissima* and George W. Chadwick's *Judith* as well as a great many songs by Gertrude N. Smith, Mrs. H. H. A. Beach, Ethelbert Nevin, Charles Beach Hawley, Frank Van der Stucken, Sidney Homer, and Henry K. Hadley, who shared the conductor's assignment with Mottl.

A good many things have happened to American music since that frabjous day. For one thing, the Metropolitan Opera no longer salves its conscience with American Nights. For another, American composers no longer feel that they are being placed in an isolation ward when programs or festivals devoted entirely to their works are in prospect. Serious acceptance is no longer in question; the problem today is to explore the depth and variety of what American composers are accomplishing.

This change from uneasy, suspicious provincialism to intellectual security is the signal, unprecedented fact in the history of American music during the past half century and especially during its most recent decades. In 1925 Carl Van Vechten declined for what seemed to him an excellent reason to accept H. L. Mencken's proposal that he write a book about contemporary American composers "exposing their futile pretensions and describing their flaccid *opera* bar by bar." "If I write a book about Professors Parker, Chadwick, Hadley, and the others," said Van Vechten, "I could find nothing new to say of each of them; they are all alike. Neither their lives nor their music offer opportunities for variations." Mencken's suggested solution to this dilemma



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was to "write one chapter and then repeat it verbatim throughout the book, changing only the name of the principal character." Eight years later, Guido Pannain, surveying American music in his *Modern Composers,* complains on precisely the opposite grounds: "There is no definitive line of conduct which can be traced among these musicians, no general ideal, not even a scholastic one; no doctrine to which more than one individual gives assent."

The situation of 1925 was not as barrenly uniform as Van Vechten pictured it, and the situation of 1933 was not as bewildering as Pannain would have had us believe; nevertheless the contrast between these two writers is significant. Something began to sprout in the field of American music in the late 20s and early 30s, and the flourishing plant of the present is rooted in that development. The sudden rise of a group or school of important creative artists in a given environment at a given time is a fairly frequent phenomenon in the history of Western culture, and its causes always baffle the cultural historians. The causes they assign are likely in the last analysis to stand revealed as effects rather than causes; the relationship of hen and egg is, after all, a fairly intimate one. When it comes to accounting for the appearance of a significant

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school of American composers, certain factors may be singled out as important, but they may be symptoms rather than sources.

In 1901 Charles Ives, having been instructed by Van Vechten's friend, Professor Parker, to take Brahms as his model for symphonic composition, ended his Second Symphony with the United States Army reveille call followed by a crashing tone cluster containing all the notes of the chromatic scale except B; the symphony had opened in B minor, and Ives carefully avoided the one note which for Brahms would have been essential. Ives' call to wake up was not heard for many years; first came an era wherein Donald Francis Tovey told John Powell that he could always spot an American score because of its delicacy and understatement. This genteel tradition was rudely, not to say shockingly, brushed aside by a general outpouring of energy and optimism in the early Roosevelt era, when the country busied itself with repairing the damage left over from the Depression, when a Federal Music Project was established, and American composers suddenly found themselves responsible members of society. Go back to the scores of the early 40s and you will see. There was a kind of NRA or Iron Pants Johnson period in American music; Ives' brash reveille found its echo, and the music of Ives himself began to emerge from its obscurity.

World War 11, with its increasing sense of American cultural responsibility, underlined this trend and matured it; another factor of vast importance brought about by the war was the presence in this country of leading European composers like Hindemith, Schoenberg, Stravinsky, and Milhaud, who clustered younger men about them and gave direction and security to their creative enthusiasms. Meanwhile the sympa-





thetic interest of a few executants, like the late Sergei Koussevitzky, provided these younger men with outlets, and the work of such heroically dedicated groups as the League of Composers provided even more.

While all this was going on, an all but incredible revolution was quietly taking place in the colleges. The sciences led here; the scientific departments of American universities have always regarded the growing edge of knowledge as their major if not their only business, and in recent decades this attitude has finally flowed over into those departments which deal with the several arts. American institutions of higher learning no longer regard themselves as custodians of standards derived from the past and have come to be the prime movers in today's creative life. Scholarship and creativity no longer exist in mutually hostile worlds, and it is no longer axiomatic that the genuinely creative currents of the era must make their way against the opposition of the academically entrenched. This is absolutely new. Nothing like it has ever happened in the three hundred years since institutions of higher learning were first established in America; it has even made a significant dent in the thinking of the moneyed foundations which feed the academic world and are led by it. We are all very close to this and take it a little casually. As yet we do not see its uniqueness and importance, but if you ask yourself where the musically creative cauldron boils most furiously today, you will see at once that in our time we have lived through a change without precedent in the history of American thought.

We have seen some things come and some things go in our busy quarter-century. The doctrine of music for use is being quietly laid

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on the same shelf as the theory of quarter-tones, and the notion that the salvation of American music would come from jazz is now seen clearly as one of the pleasanter illusions of a bygone time. The jazz era was fruitful, however, since it helped us break through to an awareness of the American musical tradition in all its aspects; if today we value vital composers of the American past, from William Billings to Charles Ives, if fuguing tunes, folk songs, and other American manifestations independent of European art music now form an important component in the American composer's sense of history, the jazz era is at least partly responsible.

Ashley Pettis, founder and director of the Composer's Forum of New York, retired from the musical scene with the bitter conclusion that most American composers were long on technical facility but short on ideas. Americans had learned, he felt, how to say things in music, but far too few of them had anything to say. Pettis, it seems to me, could not see the ocean for the waves; he overlooked the law of life which demands the production of thousands of organisms so that one may survive. It is, to be sure, sobering to look over the names represented in the music



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festivals and art exhibitions of the 1940s and see how many of them have ceased to matter; on the other hand, the existence of many composers working, rubbing elbows, and being performed is the prime condition for the emergence of the few composers whose works are really important. Such composers have already emerged here in remarkably large number; that for each of them there may be five hundred of no importance at all need not be cause for despair.

Others criticize the American composer for his failure to impress the broad public and his inability to storm the citadels of mass media like motion pictures and television. This criticism is not simply to be shrugged off, but the fault lies more with the commerce of our music than with its creation. At least now we have something to offer. The problem for the next fifty years is to convince the business men that this is true.

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CONCERTO IN B MINOR FOR VIOLONCELLO, *Op.* 104

By ANTON DVOŘÁK

Born September 8, 1841, Mühlhausen (Bohemia); died May 1, 1904, Prague

Dvorák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Violoncello Concerto (1895) — also some lesser works (such as the Festival Cantata, "Thé American Flag"). Dr. Ottokar Sourek (in Grove's Dictionary) states that "his great yearning for his

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native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Violoncello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first violoncellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian 'cellist, Hans Wihan, who as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year con-



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cerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions – a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one – not even my friend Wihan – shall make any alteration in it without my knowledge and permission – also no cadenza such as Wihan has made in the last movement – and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo – like a breath – with reminiscences of the first and second move-

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ments; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4-4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3-4. The finale, allegro moderato, in B minor, 2-4, is a fully developed rondo on three themes.

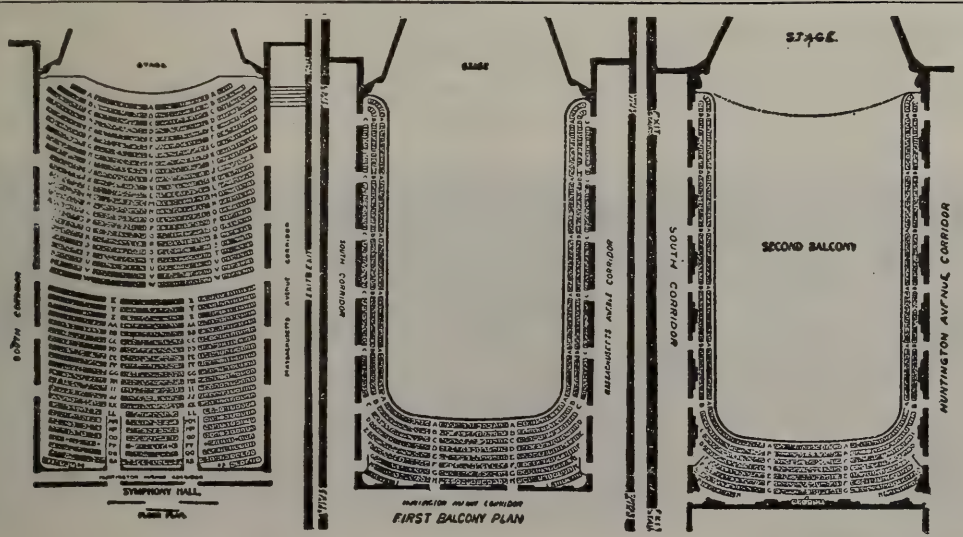
LEONARD ROSE was born in Washington, D.C., on July 27, 1918. He first studied cello in Florida and gave his first recitals there. In 1934 he entered the Curtis Institute of Music and studied under Felix Salmond. He was engaged by Arturo Toscanini in 1938 for the first desk of the NBC Orchestra. He subsequently joined the Cleveland Orchestra and later the New York Philharmonic–Symphony Society. Since 1951 he has devoted his career to solo performances. His instrument is an Amati. He is a member of the faculty of the Juilliard School of Music and heads the 'Cello Department at the Curtis Institute. He is now appearing for the first time with the Boston Symphony Orchestra.

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THREE DANCES FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born at Cádiz, Spain, November 23, 1876; died at Alta Gracia, Argentina, November 14, 1946

The ballet *El Sombrero de tres Picos* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite, which forms the larger part of this ballet, had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921. The dances have since been performed at these concerts March 5, 1926, January 18, 1929, January 31, 1930, December 1, 1933, November 29, 1940 (Désiré Defauw conducting), December 20, 1946 (Richard Burgin conducting), and January 4, 1951 (Ernest Ansermet conducting).

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

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VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *El Sombrero de tres Picos.** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *El Corregidor y la Molinera,* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M.

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *Der Corregidor,* by Hugo Wolf.

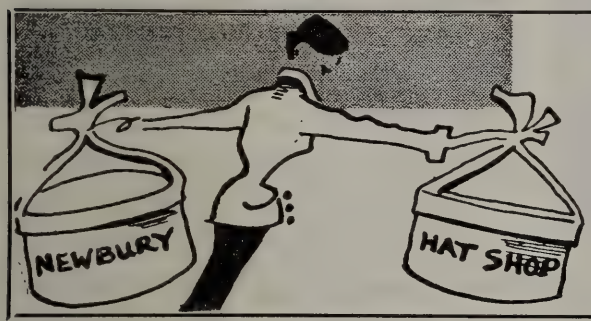
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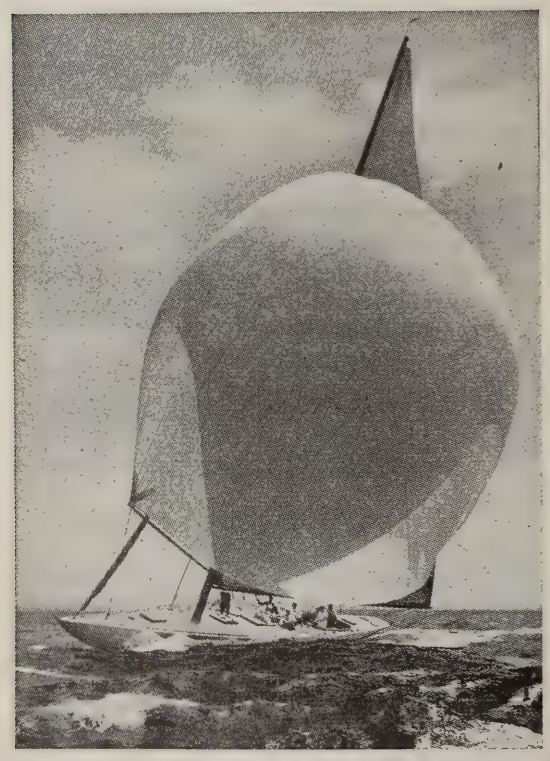
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Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his *Manuel de Falla and Spanish Music,* "and, considering only the music, it exhibits Falla's characteristics in the

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Overture to "La Princesse Jaune"
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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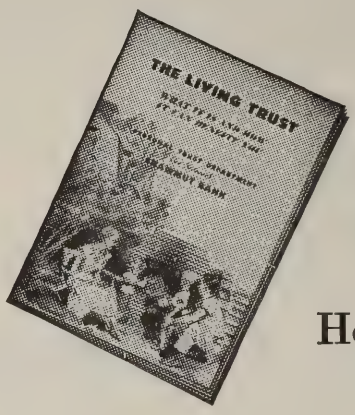
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The Berkshire Festival Programs

An exhibition of pictures by the Boston Society of Water Color Painters is now on view in the gallery by courtesy of the Boston Museum of Fine Arts.

• •

THE BERKSHIRE FESTIVAL PROGRAMS

The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the Theatre will precede these on the two previous week-ends, July 6 through 15.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through August 8) will include the Kroll String Quartet, The Beaux Arts Trio, Rudolph Serkin, piano, and Zino Francescatti, violin, Margaret Harshaw in a group of lieder, the Brass Ensemble of the orchestra, and the Boston Symphony Woodwind Quartet.

Subscriptions are now being filled at the subscription office for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows.

SERIES A

Friday Evening, July 20

BERLIOZ Overture, "The Roman Carnival"
DEBUSSY "Prelude to the Afternoon of a Faun"
RAVEL Rapsodie Espagnole

BRAHMS Symphony No. 2, in D major
Conductor: CHARLES MUNCH

Saturday Evening, July 21

WAGNER
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"Waldweben" from Siegfried

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Conductor: CHARLES MUNCH

Sunday Afternoon, July 22

ROSSINI Overture to "L'Italiana in Algeri"
BARTOK Concerto for Orchestra

SCHUBERT Symphony No. 7, in C major
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 27

BEETHOVEN Overture, "Leonore" No. 2
PETRASSI Concerto for Orchestra No. 5

TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: CHARLES MUNCH

Saturday Evening, July 28

HANSON Elegy in Memory of Serge Koussevitzky
SCHUMANN Piano Concerto in A minor
Soloist: RUDOLF SERKIN

HONEGGER Symphony No. 5
DEBUSSY "La Mer"
Conductor: CHARLES MUNCH

Sunday Afternoon, July 29

HANDEL Concerto Grosso in D minor, *Op.* 6, No. 10
BERNSTEIN "Serenade" for Violin Solo and String Orchestra
Soloist: RUTH POSSELT

MAHLER Symphony No. 1, in D major
Conductor: RICHARD BURGIN

SERIES C

Friday Evening, August 3

HINDEMITH "Mathis der Maler"
RAVEL Piano Concerto
Soloist: JOCY DE OLIVEIRA

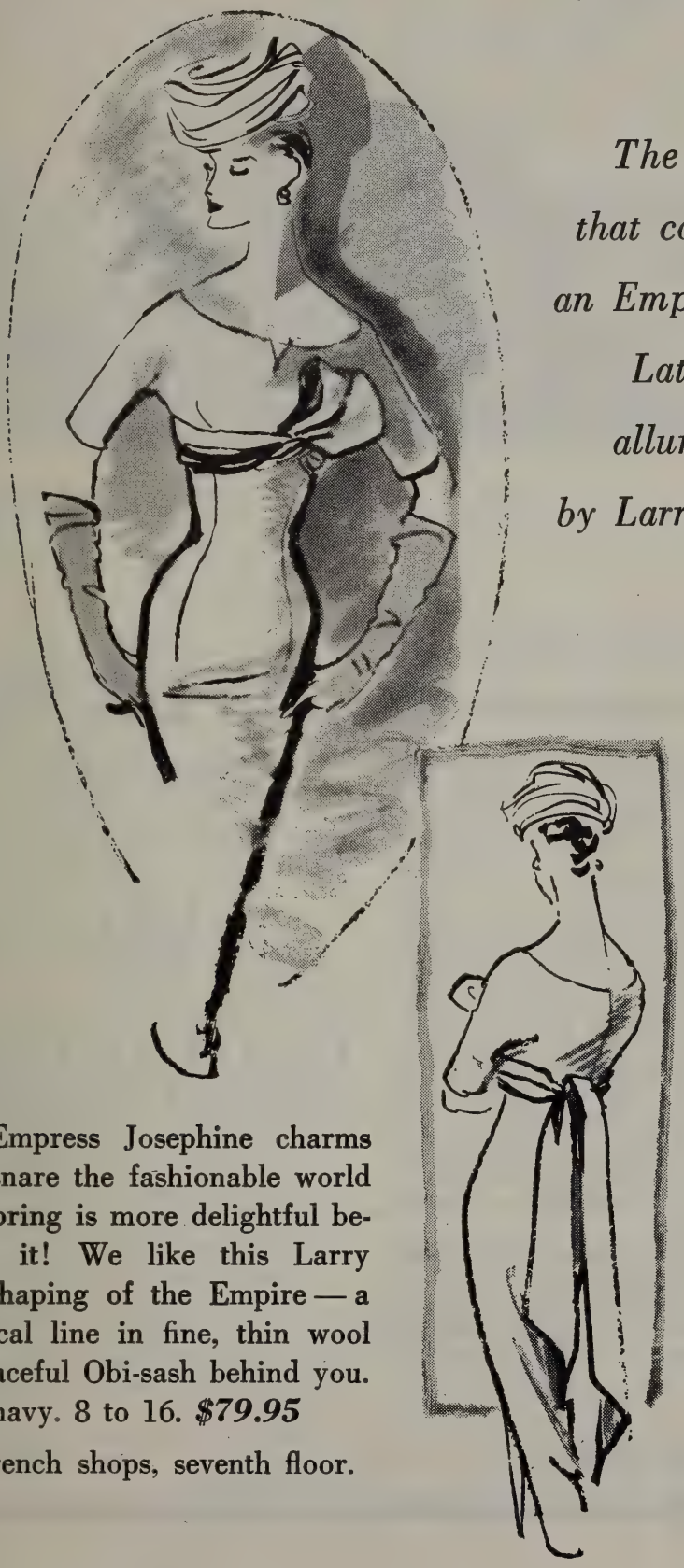
STRAVINSKY Ballet, "Petrouchka" (Complete)
Conductor: ELEAZAR DE CARVALHO

Saturday Evening, August 4

MOEVS Variations for Orchestra
MOZART Kyrie and Gloria from the Mass in C minor, K. 427
(with Chorus and Soloists)
ADELE ADDISON, *Soprano* DAVID LLOYD, *Tenor* EUNICE ALBERTS, *Contralto*

(*Continued on page 1087*)

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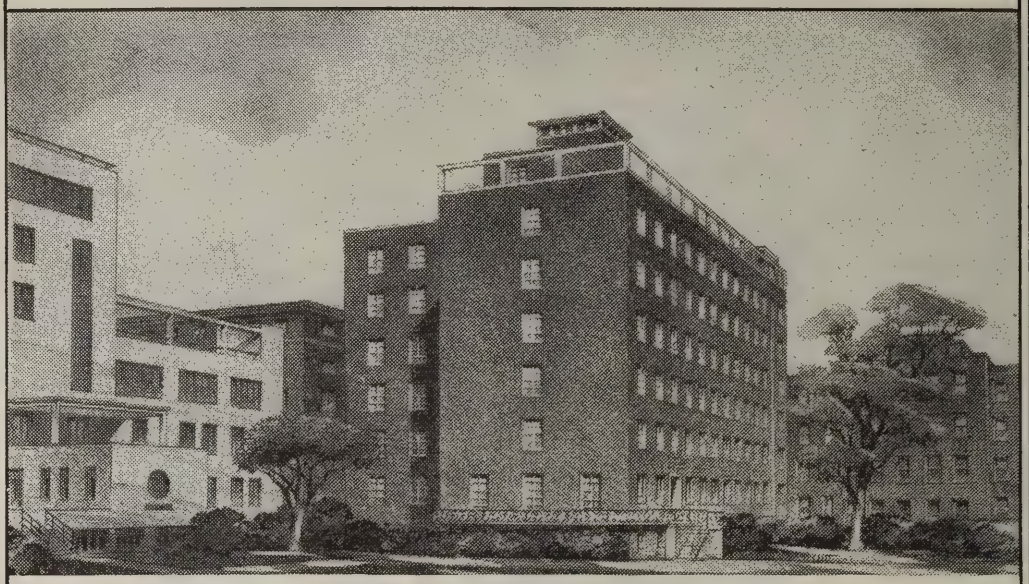


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The Vincent Memorial Hospital, operating as the gynecological unit of the Massachusetts General, continues to receive strong financial support from the proceeds of the Vincent Club shows. This year "Going, Going, Gone" will run Wednesday, April 4, through Saturday, April 7, with a matinee on Saturday, at New England Mutual Hall.

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Twentieth Program

THURSDAY AFTERNOON, March 29, *at* 2:15 *o'clock*

SATURDAY EVENING, March 31, *at* 8:30 *o'clock*

Bach .....The Passion According to St. John (In two parts)

Evangelist and solo tenor	David Lloyd
Jesus and solo bass	Mac Morgan
Maid and solo soprano	Adele Addison
Solo contralto	Betty Allen
Peter and Pilate	James Joyce

Harpsichord, Daniel Pinkham *Viola da gamba,* Alfred Zighera

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(For text see page 1076)

THE PASSION ACCORDING TO ST. JOHN

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

Bach's *Johannespassion* is believed to have been first performed at the St. Thomas church in Leipzig on Good Friday, 1723. The score now extant, a revision made for performance in 1727, calls for 2 flutes, 2 oboes, strings, organ and harpsichord continuo, together with the solo voices. A Viola da Gamba is introduced with the contralto air after Jesus' death, and two Oboi da Caccia in the final tenor and soprano airs.

What was called "the first complete rendition in America" was given by the Bethlehem Bach Choir under Dr. Wolle, June 5, 1888. A special performance by members of the Handel & Haydn Society, April 16, 1897, was announced as the first performance in Boston. This Passion was performed by the Boston Symphony Orchestra as part of a Bach-Handel Festival on the 250th anniversary of the birth of these composers, April 19–20, 1935, the Bach Cantata Club, Mrs. Langdon Warner conductor, assisting. It was performed under the direction of Mr. Munch on April 7, 1950, and April 10, 1952, the Harvard and Radcliffe choruses assisting.

THIS setting of The Passion According to St. John was the first of five Passions which have been attributed to Bach. Among them this and the *Matthäuspassion* only are complete and authentic be-



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yond dispute. Each, according to a custom during Bach's Cantorship at Leipzig, was performed at the Good Friday Vesper Service of the St. Thomas church and the St. Nicholas church on alternate years. The St. Matthew Passion was performed at St. Thomas' in 1729; the St. John Passion was probably Bach's inaugural score at Leipzig (other than the Cantata which he submitted as candidate to the post of Cantor of the St. Thomas School in February, 1723). The conjectured performance at the St. Thomas church in 1723 would have been a fortnight before his formal installation.

With this score, Bach turned away from the instrumental music which had so long occupied him at Cöthen, and devoted himself to the music of the Protestant Church ritual. A not inconsiderable part, but still only a part of his duties at Leipzig was to provide and perform, not only such scores as the Passions, the Magnificat, the Mass in B minor, but a new cantata for each Sunday and each Holy day. There must have been little short of three hundred cantatas in all, of which one hundred and ninety are extant.

This astonishing output may not have been so onerous to this most fertile of composers as the meagre and ill-equipped performers which were allotted to him for its production. Leipzig could not have exacted, could not have more than dimly appreciated the great music that he





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gave them. When Bach, with two strokes of his quill inscribed before the title of his St. John's Passion: "J. J." (*"Jesu Juva"*), it can be stated with confidence that he was really addressing the score, not to a particular congregation, not to a miserable group of half-starved choir boys and bungling "town pipers," but simply and with whole sincerity to his God, his heart overflowing with music of love and praise. It might be questioned whether any composer since could have so addressed himself entirely without affectation, or thoughtless formality.

Taking up the St. John Passion, Bach first concerned himself with an age-old and fully developed form, a time-sanctified relic of German Protestantism. As with other forms, he simply accepted what he found, a type of music about to pass into disuse, and lifted it, with the force of surpassing genius and devotion, to an untold degree of poignant expression. After the St. Matthew Passion, musical depiction of that dramatic narrative could go no further.

The procedure was simple enough. Bach, following established custom, took the chapters from the biblical text describing the arrest, the trial, and the crucifixion of Jesus. This text, set in the form of a dramatic recitative, he put in the mouth of the "Evangelist," by tradition a tenor voice. The direct words of Jesus (always a bass), Pilate, or Peter, were given to other singers, within the recitative, while the interjections

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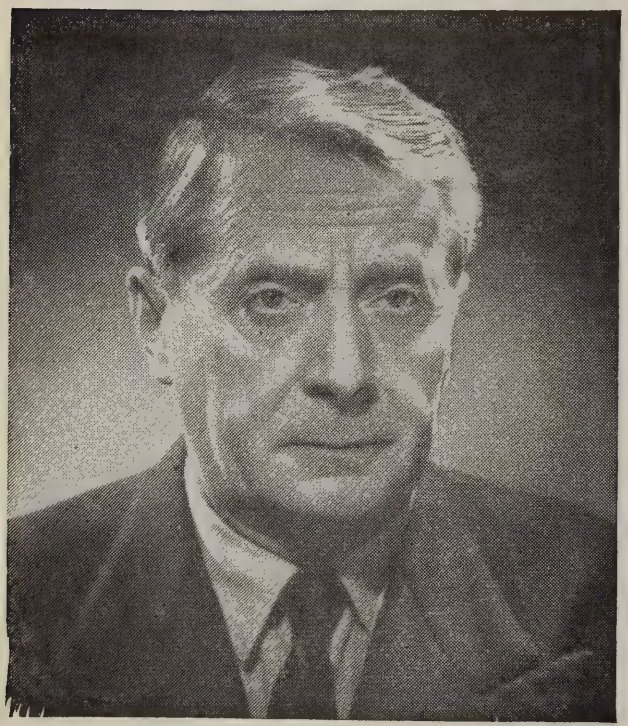
of the crowd or the soldiery were given to the chorus. After each sorrowful episode of the story, there would be a solo, set to a text written for the occasion, an outburst of pity, or exalted devotion, as if the emotion aroused by the tragic event were too intense to be contained. The chorales were affirmations of faith similarly inspired by the narrative, hymns where the congregation participated in the service.

• •

A backward glance at the development of the Passion music in the German Protestant Church merely emphasizes the fact that Bach, in writing his St. John Passion, merely followed, in every respect, an immediate precedent of procedure — with, of course, a difference.

The Lutheran reformed church inherited from the Roman ritual the custom of presenting the story of the divine passion in musical form. Johann Walther, as early as 1530, set the Passions both according to St. Matthew and St. John, and after him Bartholomäus Gese left a Passion in which the Evangelist intones the narrative while from the chorus comes not only the *"Turba,"* the voice of the crowd, but the individual parts of Jesus, Peter, or Pontius Pilate. Heinrich Schütz, about the middle of the seventeenth century, set all four of the evangelists. It

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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should be noted that all of the choruses were *a capella* and polyphonically treated according to Roman tradition, that the recitatives were equally circumscribed by formal custom, although in the fervor of his subject, the composer often achieved living expression. But the custom of adding chorales or solo airs interrupting the narrative of the scripture for emotional commentary had not yet made its appearance. This custom was well established when Bach first treated the form. Handel in his first Passion (1704) expanded the rigid archaism and introduced contemplative solos. Reinhard Keiser (1712) and Johann Kuhnau, Bach's predecessor at Leipzig, in 1721, introduced chorales, in which the congregation joined the choristers. Thus the Passions which Bach knew and imitated were suffused with the dramatic freedom of the operatic style.

The orchestra in Bach's score doubles the vocal parts in the chorales, and accompanies the choruses. The recitatives are accompanied only by organ and harpsichord continuo. Parry notes the intentional absence of brilliant coloring in the instrumentation — "Bach omits trumpets as well as the horns altogether from the score of the *'Johannespassion.'* It was natural that, for a function the object of which was the devout contemplation of the central mystery and tragedy of religion, he should choose instruments of more subdued tone, and he distributes them with evident consideration for the enhancement of the sentiment." But Bach seeks variety among the instruments of sombre character. In those numbers which represent the Jews' expostulation to Pilate, the second oboe part is given to the oboe d'amore, a deeper oboe, and in the successive tenor and soprano arias' deep lamentations over Christ's death, the dark color of the oboe da

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caccia (or its modern equivalent, the English horn) is used. In the final alto air, "It is finished," the solemn moment of Jesus' death, the viola da gamba (antecedent of the violoncello) is used.

Evidently not yet provided with a librettist, when, in 1723, still at Cöthen, Bach needed a text for his St. John's Passion, the composer, according to conjecture, had to contrive his own verses. He must have relied upon texts of the Hamburg Councillor, Barthold Hinrich Brockes, which Handel had set. At any rate, a number of stanzas used by Bach are revisions of Brockes. Spitta, comparing the original and the borrowed lines, says, "Brockes' words are in the very worst taste, but Bach's verge on utter nonsense." Yet Schweitzer finds that Bach "avoids the insipidities of Brockes," and "turns his dramatic ideas to better purpose." His choice of the Evangelist John (if it were choice and not compulsion) has puzzled the commentators. The text of St. John narrows considerably the account of Christ's last hours. The last supper, the agony in the garden, the prophecy of Peter's denial, the suicide of Judas Iscariot, the mockery of Christ upon the cross, the convulsions of nature at his passing — these essentially dramatic episodes, which Matthew vividly treats, are omitted in the gospel of John who, devoting two chapters (18 and 19) to the story, begins with Christ's arrest. The St. Matthew Passion, beginning with the last supper, reaches this point only at the end of the first part. The St. Matthew Passion is consequently more pictorial, more popular in appeal. It is likewise more wide spread, more disjointed in its narrative, and lends itself to the interspersion of contem-



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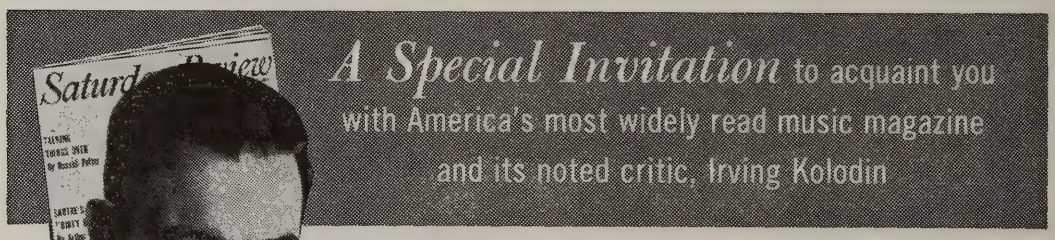
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plative arias and chorales. The St. John Passion is as a narrative more detailed, more continuous despite the fact that Bach took from Matthew such striking episodes as the earthquake, and Peter's remorse, and incorporated them in the text of John. This narrative dwells in more detail upon the trial of Christ for his life, his questioning by Pontius Pilate and the High Priest, and his skillful answers — material less exterior, more subtle and thoughtful, and not without its tensely dramatic side. The St. Matthew Passion, containing seventy-eight successive choruses, airs, and recitatives, is considerably longer than the St. John Passion, which numbers only sixty-eight. The score of the St. John Passion was revised not less than three times for subsequent performances, as changes in the parts show. The score which has come down to us is that used at a performance of 1727, other choruses having been used before (such as the present closing chorus of the first part of the St. Matthew Passion, which originally opened the St. John Passion).

The score is certainly not lacking in vivid musical description; there may be mentioned the ejaculatory choruses — the shouts of "crucify him" by the crowd, the derision of the soldiery, the long melisma on the word "scourged" when violent hands are laid upon Jesus. The Saviour's last words — "It is finished" (*"Es ist vollbracht"*) are given to a falling phrase, almost a leitmotiv, which is significantly treated in the ensuing contralto air (with viola da gamba). At its close the motiv is twice repeated adagio; there follow the words of the Evangelist: "And he bowed his head and departed." Thereupon, at this most agonized moment, the voices of the Bass solo and the chorus are raised



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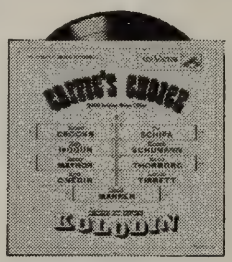
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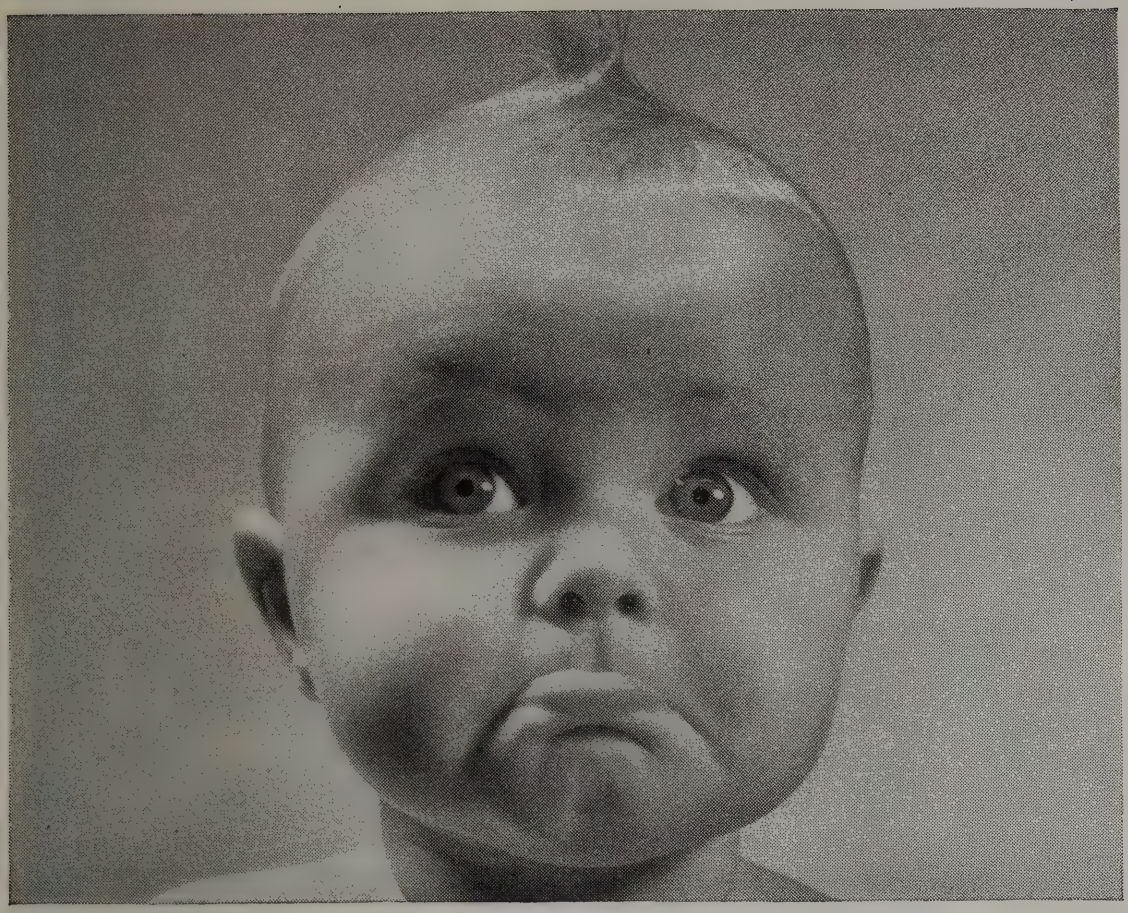
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simultaneously, the one in doubt and questioning, the other in a chorale of quiet conviction.

"In the recitatives," in the opinion of Schweitzer, "Bach has preserved in the most admirable way the special tint of the narrative as it is in St. John. His setting of the words of Jesus reproduces the superterrestrial, almost abstract elevation that characterises the Christ of the fourth Gospel from the beginning. The Jesus of St. Matthew is much more human." And Terry: "Bach's Recitative speaks a language spontaneous and natural, unfolding the narrative with the inflexions of a good reader, restrained but conscious of its dramatic force and poignancy. Throughout the St. John Passion it is impersonal except in the passages which describe Peter's weeping and the scourging of Jesus. Elsewhere the Evangelist recites the story impassively at a mean pitch somewhat lower than in the St. Matthew Passion. The words of Christ are not, as there, marked by a distinguishing accompaniment. But his Recitative is of a dignified serenity which lifts his personality above the other characters."

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BACH'S PASSION ACCORDING TO ST. JOHN

TRANSLATION BY DR. T. A. LACEY*

PART ONE

CHORUS

Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist. Zeig' uns durch deine Passion, dass du, der wahre Gottes Sohn, zu aller Zeit, auch in der grössten Niedrigkeit, verherrlicht worden bist.

Lord and Master, in all lands the gathering nations hail Thee. Show by Thy Cross and Passion, Thou art the true eternal Son, whom still we know, when in Thy manhood thus brought low.

RECITATIVE

EVANGELIST: Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger; Judas aber, der ihn verrieth, wusste den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern; da nun Judas zu sich hatte genommen die Schaar, und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen; als nun Jesus wusste Alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

JESUS: Wen suchet ihr?

EVANGELIST: Sie antworteten ihm:

EVANGELIST: Jesus went with his disciples over the brook Cedron, where was a garden, into which he entered, and his disciples. And Judas, which betrayed him, knew the place also: for Jesus oft times resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Therefore Jesus, knowing all things that should come upon him, went forth, and said unto them,

JESUS: Whom seek ye?

EVANGELIST: They answered,

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CHORUS

Jesum von Nazareth!	Jesus of Nazareth!

RECITATIVE

EVANGELIST: Jesus spricht zu ihnen:	EVANGELIST: Jesus saith unto them,
JESUS: Ich bin's!	JESUS: I am he.
EVANGELIST: Judas aber, der ihn verrieth, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's! wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:	EVANGELIST: Judas also, which betrayed him, was standing with them. As soon then as he said unto them, "I am he," they went backward, and fell to the ground. Then asked he them again,
JESUS: Wen suchet ihr?	JESUS: Whom seek ye?
EVANGELIST: Sie aber sprachen:	EVANGELIST: And they said,

CHORUS

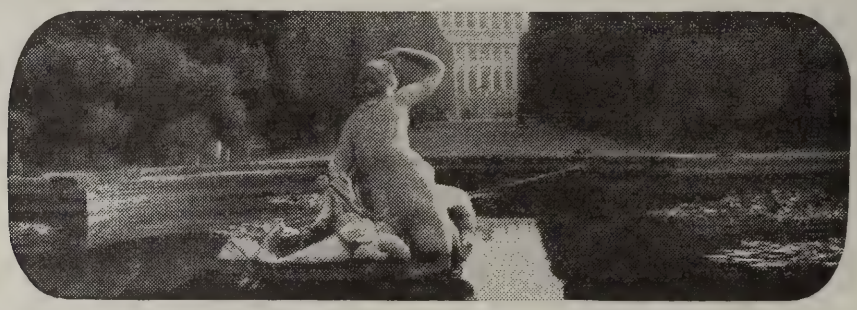
Jesum von Nazareth!	Jesus of Nazareth!

RECITATIVE

EVANGELIST: Jesus antwortete:	EVANGELIST: Jesus answered,
JESUS: Ich hab's euch gesagt, dass ich's sei, suchet ihr denn mich, so lasset diese gehen!	JESUS: I told you that I am he: if therefore ye seek me, let these go their way.

CHORALE

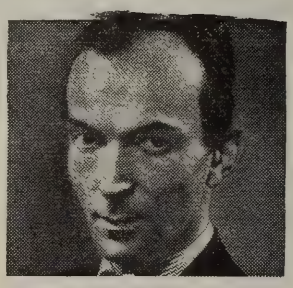
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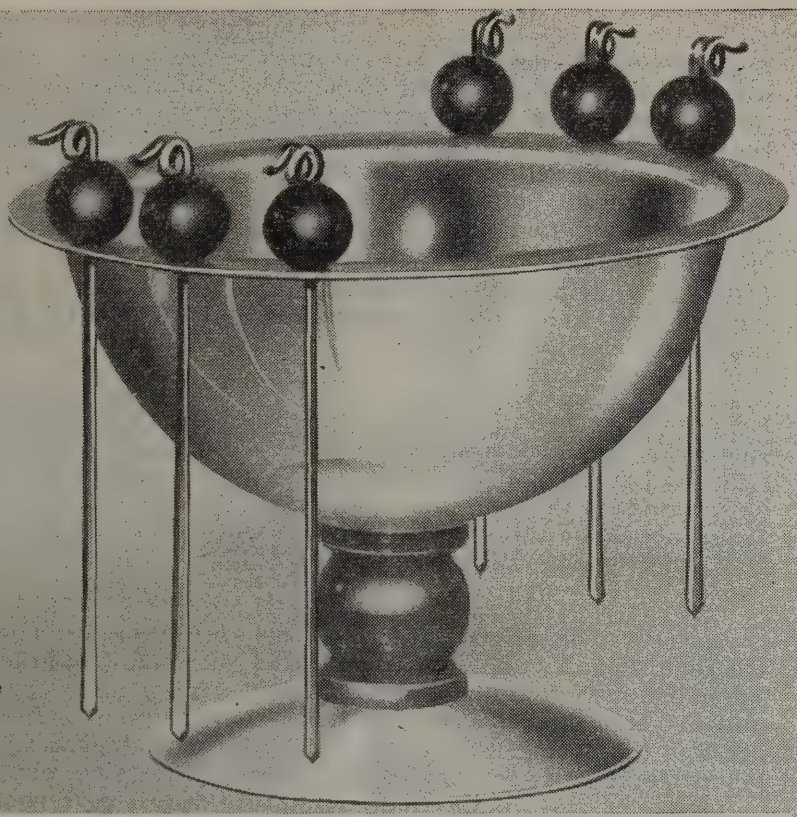


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RECITATIVE

EVANGELIST: Auf dass das Wort erfüllet würde, welches er sagte: Ich habe der Keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus, und schlug nach des Hohenpriesters Knecht, und hieb ihm sein recht Ohr ab, und der Knecht hiess Malchus. Da sprach Jesus zu Petro:

JESUS: Stecke dein Schwert in die Scheide; soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

EVANGELIST: That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword, drew it out, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter,

JESUS: Put up thy sword into the scabbard: shall I not drink the cup which my Father hath given me?

CHORALE

Dein Will' gescheh', Herr Gott, zugleich
Auf Erden wie im Himmelreich;
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb' und Leid,
Wehr' und steur' allem Fleisch und Blut,
Das wider deinen Willen tut.

Thy will, O Lord, our God, be done,
On earth, as round Thy heav'nly throne.
In time of sorrow patience give,
Obedient ever make us live.
With Thy restraining Spirit fill
Each heart that strives against Thy will.

RECITATIVE

EVANGELIST: Die Schaar aber und der Oberhauptmann, und die Diener der Juden nahmen Jesum und banden ihn, und führeten ihn auf's erste zu Hannas, der war Caiphas Schwäher, welcher des Jahres Hoherpriester war; es war aber Caiphas, der den Juden rieth, es wäre gut, dass ein Mensch würde umbracht für das Volk.

EVANGELIST: Then the band and the chief captain, and the officers of the Jews, took Jesus, and bound him, and led him away to Annas first; for he was father-in-law to Caiaphas which was the high priest that same year. Now Caiaphas was he which gave counsel to the Jews, that it was expedient that one man should die for the people.



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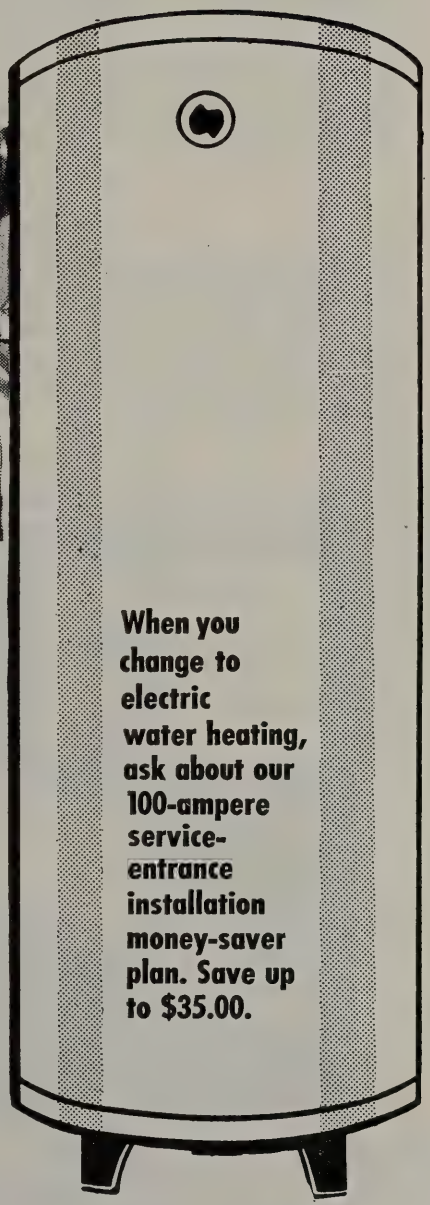
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ARIA

CONTRALTO SOLO: Von den Stricken meiner Sünden mich zu entbinden, wird mein Heil gebunden.

Mich von allen Lasterbeulen völlig zu heilen, lässt er sich verwunden.

CONTRALTO SOLO: Chains of bondage that I wrought me, he who has brought me in my stead is wearing, He, from rankling sores that scourge me, thoroughly to purge me, wounds and death is bearing.

RECITATIVE

EVANGELIST: Simon Petrus aber folgete Jesu nach, und ein andrer Jünger.

EVANGELIST: And Simon Peter followed Jesus, and so did another disciple.

ARIA

SOPRANO SOLO: Ich folge dir gleichfalls mit freudigen Schritten, und lasse dich nicht, mein Leben, mein Licht.

Befördre den Lauf und höre nicht auf, selbst an mir zu ziehen, zu schieben, zu bitten.

SOPRANO SOLO:

I follow in gladness to meet Thee,

And hold Thee in sight, my life and my light,

Then order my way, and spare not, I pray,

Thyself to pursue me, to urge and entreat me.

RECITATIVE

EVANGELIST: Es stunden aber die Knechte und Diener, und hatten ein Kohlfeu'r gemacht, denn es war kalt, und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm.

EVANGELIST: And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him.



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JESUS: Ich habe frei, öffentlich geredet vor der Welt, ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammen kommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe; siehe, dieselbigen wissen, was ich gesaget habe!	JESUS: I have spoken openly to the world; I ever taught in the synagogues, and in the Temple, whither the Jews always resort; and in secret spake I nothing. Why askest thou me? Ask them that have heard me what I have said unto them: behold, they know what I said.
EVANGELIST: Als er aber solches redete, gab der Diener einer, die dabei stunden, Jesu einen Backenstreich, und sprach:	EVANGELIST: And when he had thus spoken, one of the officers which stood by, struck Jesus with the palm of his hand, saying,
DIENER: Solltest du dem Hohenpriester also antworten?	OFFICER: Answerest thou the high priest so?
EVANGELIST: Jesus aber antwortete	EVANGELIST: Jesus answered him,
JESUS: Hab' ich übel geredt, so beweise es, dass es böse sei, hab' ich aber recht geredt, was schlägest du mich?	JESUS: If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?

CHORALE

Wer hat dich so geschlagen, mein Heil, und dich mit Plagen so übel zugericht't?	Ah! whence this hatred shown Thee? Whose hands are laid upon Thee,



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To do Thee this despite?
Thee, who beyond our telling in man's estate excelling
Hast ordered all Thy ways aright.

RECITATIVE

EVANGELIST: Und Hannas sandte ihn gebunden zu dem Hohenpriester Caiphas; Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

EVANGELIST: Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself: They said therefore unto him,

CHORUS

Bist du nicht seiner Jünger einer?

Art thou not one of his disciples?

RECITATIVE

EVANGELIST: Er leugnete aber und sprach:

PETRUS: Ich bin's nicht!

EVANGELIST: Spricht des Hohenpriesters Knecht einer, ein Gefreund'ter dess, dem Petrus das Ohr abgehauen hatte:

DIENER: Sahe ich dich nicht im Garten bei ihm?

EVANGELIST: Da verleugnete Petrus abermal, und also bald krähete der Hahn. Da gedachte Petrus an die Worte Jesu, und ging hinaus und weinete bitterlich.

EVANGELIST: He denied it, and said

PETER: I am not.

EVANGELIST: One of the servants of the high priest, being a kinsman of him whose ear Peter cut off, saith,

SERVANT: Did not I see thee in the garden with him?

EVANGELIST: Peter then denied again, and immediately the cock crew. And Peter remembered the words of Jesus, and he went out, and wept bitterly.



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ARIA

TENOR SOLO: Ach, mein Sinn, wo willst du endlich hin, wo soll ich mich erquicken? Bleib' ich hier, oder wünsch' ich mir Berg und Hügel auf den Rücken? Bei der Welt ist gar kein Rath, und im Herzen steh'n die Schmerzen meiner Missethat, weil der Knecht den Herrn verleugnet hat.

TENOR SOLO:

Ah! my soul, what end awaiteth thee? Who then will stand beside me?

Shall I stay, shall I wait to see rock and mountain fall to hide me?

Nought on earth can help afford; heart is failing, shame prevailing;

Mine the deed abhorred, Yea, the servant hath denied his Lord.

CHORALE

Petrus, der nicht denkt zurück, seinen Gott verneinet,

Der doch auf ein'n ernsten Blick bitterlichen weinet:

Jesu, blicke mich auch an, wenn ich nicht will büssen;

Wenn ich Böses hab' gethan, rühre mein Gewissen.

Peter in forgetfulness thrice denied his Master;

One look moved him to confess, weeping, his disaster.

Jesu, turn to look on me, who persist in sinning;

Set my fettered conscience free, free for new beginning.

PART TWO

CHORALE

Christus, der uns selig macht, kein Bös's hat begangen,

Der ward für uns in der Nacht als ein Dieb gefangen,

He, whose life was as the light, grace and truth unshaken,

In the darkness of the night like a thief was taken;

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Judgment of a godless court, witness falsely offered,

Scorn and spitting, ribald sport, as foretold, He suffered.

RECITATIVE

EVANGELIST: Da führeten sie Jesum von Caiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf dass sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen hinaus, und sprach:

PILATUS: Was bringet ihr für Klage wider diesen Menschen?

EVANGELIST: Sie antworteten und sprachen zu ihm:

EVANGELIST: Then led they Jesus from Caiaphas into the Judgment hall: and it was early; and they themselves entered not into the Judgment hall, lest they should be defiled, but that they might eat the Passover. Pilate then went out unto them, and said,

PILATE: What accusation bring ye against this man?

EVANGELIST: They answered and said unto him,

CHORUS

Wäre dieser nicht ein Uebelthäter, wir hätten dir ihn nicht überantwortet.

If this man were not a malefactor, we had not delivered him.

RECITATIVE

EVANGELIST: Da sprach Pilatus zu ihnen:

PILATUS: So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

EVANGELIST: Da sprachen die Juden zu ihm:

EVANGELIST: Then said Pilate unto them,

PILATE: Take ye him, and judge him according to your law.

EVANGELIST: The Jews therefore said unto him,

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(*Continued from page 1056*)

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Conductor: LEONARD BERNSTEIN

Sunday Afternoon, August 5

COPLAND Symphonic Ode
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SCHUMANN Symphony No. 2, in C major
Soloists:
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Conductor: CHARLES MUNCH

SERIES D

Friday Evening, August 10

HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6

STRAUSS "Don Juan"
DUKAS "L'Apprenti Sorcier"
Conductor: CHARLES MUNCH

Saturday Evening, August 11

FREED Festival Overture
BRAHMS Symphony No. 3, in F major

ENESCO Suite for Orchestra, *Op. 9*
STRAUSS Suite from "Der Rosenkavalier"
Conductor: PIERRE MONTEUX

Sunday Afternoon, August 12

WAGNER
Overture and Bacchanale, from Tannhäuser
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Die Meistersinger von Nürnberg, Act III (opening and final scene)
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CHORUS

Wir dürfen Niemand tödten.

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RECITATIVE

EVANGELIST: Auf dass erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus, und rief Jesum, und sprach zu ihm:

EVANGELIST: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered again into the Judgment hall, and called Jesus, and said unto him,

PILATUS: Bist du der Juden König?

PILATE: Art thou the King of the Jews?

EVANGELIST: Jesus antwortete:

EVANGELIST: Jesus answered,

JESUS: Redest du das von dir selbst oder haben's dir Andere von mir gesagt?

JESUS: Sayest thou this of thyself, or did others tell it thee of me?

EVANGELIST: Pilatus antwortete:

EVANGELIST: Pilate answered,

PILATUS: Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du gethan?

PILATE: Am I a Jew? Thine own nation, and the chief priests have delivered thee unto me. What hast thou done?

EVANGELIST: Jesus antwortete:

EVANGELIST: Jesus answered,

JESUS: Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, dass ich den Juden nicht überantwortet würde! aber, nun ist mein Reich nicht von dannen.

JESUS: My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

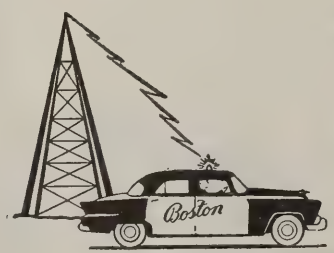


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CHORALE

Ach, grosser König, gross zu allen Zeiten,	O mighty King, eternal is Thy glory!
Wie kann ich g'nugsam diese Treu ausbreiten?	What tongue can fitly tell Thy wondrous story?
Kein's Menschen Herze mag indess ausdenken,	What heart can find a worthy gift to proffer?
Was dir zu schenken.	Nought dare we offer.

RECITATIVE

EVANGELIST: Da sprach Pilatus zu ihm:	EVANGELIST: Pilate therefore said unto him,
PILATUS: So bist du dennoch ein König?	PILATE: Art thou a King then?
EVANGELIST: Jesus antwortete;	EVANGELIST: Jesus answered,
JESUS: Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, dass ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.	JESUS: Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Everyone that is of the truth heareth my voice.
EVANGELIST: Spricht Pilatus zu ihm:	EVANGELIST: Pilate saith unto him,
PILATUS: Was ist Wahrheit?	PILATE: What is truth?
EVANGELIST: Und da er das gesaget, ging er wieder hinaus zu den Juden und spricht zu ihnen:	EVANGELIST: And when he had said this, he went out again unto the Jews, and saith unto them,



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PILATUS: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, dass ich euch einen losgebe; wollt ihr nun, dass ich euch der Juden König losgebe?

PILATE: I find in him no fault at all. But ye have a custom, that I should release unto you one at the Passover; will ye therefore that I release unto you the King of the Jews?

EVANGELIST: Da schrieen sie wieder allesammt und sprachen:

EVANGELIST: Then cried they all again, saying,

CHORUS

Nicht diesen, sondern Barabbam!

Not this man, but Barabbas.

RECITATIVE

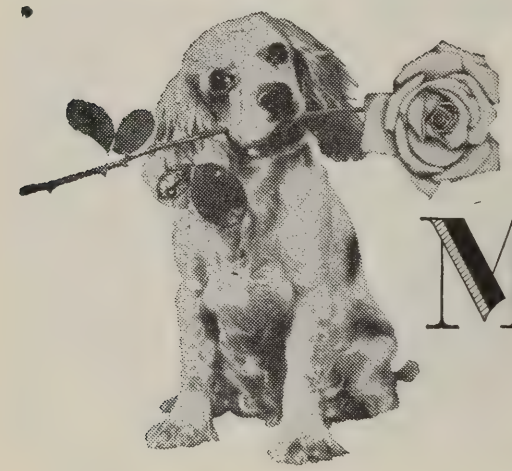
EVANGELIST: Barabbas aber war ein Mörder. Da nahm Pilatus Jesum und geisselte ihn.

EVANGELIST: Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

ARIOSO

BASS SOLO: Betrachte, meine Seel', mit ängstlichem Vergnügen, mit bittrer Lust und halb beklemmtem Herzen, dein höchstes Gut in Jesu Schmerzen, wie dir aus Dornen, so ihn stechen, die Himmelsschlüsselblumen blühn; du kannst viel süsse Frucht von seiner Wermuth brechen, drum sieh' ohn' Unterlass auf Ihn.

BASS SOLO: Come, ponder, O my soul, thy burdened heart unbinding, with trembling hope and anxious rapture finding thy chiefest good in Jesu's sorrow. Those thorns that crown Him, though He suffer, to thee the flowers of heaven will seem, to thee the sweetest fruit will his sharp wormwood offer: Then gaze, for ever gaze on him.



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RECITATIVE

EVANGELIST: Und die Kriegsknechte flochten eine Krone von Dornen, und setzten sie auf sein Haupt, und legten ihm ein Purpurkleid an, und sprachen:

EVANGELIST: And the soldiers plaited a crown of thorns, and put it on his head, and they put on him a purple robe, and said,

CHORUS

Sei gegrüsset, lieber Judenkönig!

Hail, thou King of the Jews.

RECITATIVE

EVANGELIST: Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

EVANGELIST: And they smote him with their hands. Pilate therefore went forth again, and saith unto them,

PILATUS: Sehet, ich führe ihn heraus zu euch, dass ihr erkennet, dass ich keine Schuld an ihm finde.

PILATE: Behold, I bring him forth to you, that ye may know that I find no fault in him.

EVANGELIST: Also ging Jesus heraus, und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

EVANGELIST: Then came Jesus forth, wearing the crown of thorns, and the purple robe; and Pilate saith unto them,

PILATUS: Sehet, welch ein Mensch!

PILATE: Behold, the man.

EVANGELIST: Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

EVANGELIST: When therefore the chief Priests and officers saw him, they cried out,

CHORUS

Kreuzige!

Crucify him!

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RECITATIVE

EVANGELIST: Pilatus sprach zu ihnen:

PILATUS: Nehmet ihr ihn hin und kreuziget ihn: denn ich finde keine Schuld an ihm!

EVANGELIST: Die Juden antworteten ihm

EVANGELIST: Pilate saith unto them,

PILATE: Take ye him, and crucify him: for I find no fault in him.

EVANGELIST: The Jews answered him,

CHORUS

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben, denn er hat sich selbst zu Gottes Sohn gemacht.

We have a law, and by our law he ought to die, for he made himself the Son of God.

RECITATIVE

EVANGELIST: Da Pilatus das Wort hörete, fürchtet er sich noch mehr; und ging wieder hinein in das Richthaus, und sprach zu Jesu:

PILATUS: Von wannen bist du?

EVANGELIST: Aber Jesus gab ihm keine Antwort; da sprach Pilatus zu ihm:

PILATUS: Redest du nicht mit mir? weissest du nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

EVANGELIST: Jesus antwortete:

JESUS: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's grösse're Sünde:

EVANGELIST: Von dem an trachtete Pilatus, wie er ihn losliesse.

EVANGELIST: Die Juden aber schrieen und sprachen

EVANGELIST: When Pilate therefore heard that saying, he was the more afraid, and went again into the Judgment hall, and saith unto Jesus,

PILATE: Whence art thou?

EVANGELIST: But Jesus gave him no answer. Then saith Pilate unto him,

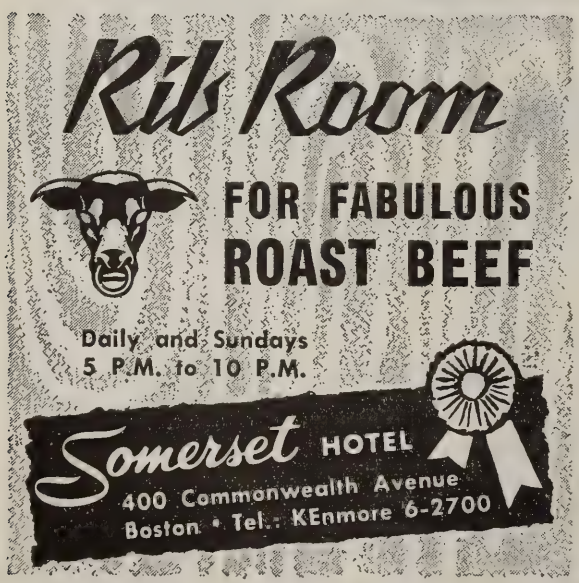
PILATE: Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

EVANGELIST: Jesus answered,

JESUS: Thou couldest have no power at all against me, except it were given thee from above; therefore he that delivered me unto thee hath the greater sin.

EVANGELIST: And from thenceforth Pilate sought to release him.

EVANGELIST: But the Jews cried out,





CHORUS

Weg mit dem, kreuzige ihn!

Away with him, crucify him!

RECITATIVE

EVANGELIST: Spricht Pilatus zu ihnen:

PILATUS: Soll ich euren König kreuzigen?

EVANGELIST: Die Hohenpriester antworteten:

EVANGELIST: Pilate saith unto them:

PILATE: Shall I crucify your King?

EVANGELIST: The chief priests answered and said:

CHORUS

(*With Oboe d'amore*)

Wir haben keinen König denn den Kaiser.

We have no King but Caesar.

RECITATIVE

EVANGELIST: Da überantwortete er ihn, dass er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin, und er trug sein Kreuz und ging hinaus zur Stätte, die da heisset: Schädelstätt, welches heisset auf Ebräisch: Golgotha!

EVANGELIST: Then delivered he him unto them to be crucified: and they took Jesus, and led him away. And he bare his cross, and went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha.

ARIA

BASS SOLO: Eilt, ihr angefocht'nen Seelen, geht aus euren Marterhölen.

BASS SOLO: Haste, haste, poor souls ensnared in treason, get you from your noisome prison.

CHORUS: Wohin?

CHORUS: Oh where?

Eilt nach Golgotha! Nehmet an des Glaubens Flügel, flieht.

To Golgotha. Wings of faith for all are given, Fly!

Flieht zum Kreuzes Hügel, eure Wohlfahrt blüht allda.

Fly, yon Cross your haven; all your hopes are flowering there.

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RECITATIVE

EVANGELIST: Allda kreuzigten sie ihn, und mit ihm zween Andere, zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Ueberschrift, und setzte sie auf das Kreuz, und war geschrieben: Jesus von Nazareth, der Juden König: diese Ueberschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist.

EVANGELIST: And there they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And there was written: JESUS OF NAZARETH, THE KING OF THE JEWS. This title then read many of the Jews: for the place was nigh to the city where Jesus was crucified:

CHORALE

In meines Herzens Grunde, dein Nam' und Kreuz allein,
Funkelt allzeit und Stunde, d'rauf kann ich fröhlich sein.
Erschein' mir in dem Bilde zu Trost in meiner Noth,
Wie du, Herr Christ, so milde dich hast geblut't zu Tod.

Thy name is shining on me, Lord Jesu, day and night,
Thy Cross alone hath won me, my inmost heart's delight;
For now, by faith depicted, the saving truth I see,
How Thou, O most afflicted, hast shed thy blood for me.

RECITATIVE

EVANGELIST: Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Theile, einem jeglichen Kriegesknechte sein Theil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

EVANGELIST: The soldiers therefore, when they had crucified Jesus, took his garments (and made four parts, to every soldier a part) and also his coat: Now the coat was without seam, worn from the top throughout. They said therefore one to another,



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CHORUS

Lasset uns den nicht zertheilen, sondern darum losen, wess er sein soll.

Let us not divide it, but cast lots for it, who shall have it.

RECITATIVE

EVANGELIST: Solches thaten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Cleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

JESUS: Weib! siehe, das ist dein Sohn.

EVANGELIST: Darnach spricht er zu dem Jünger:

JESUS: Siehe, das ist deine Mutter!

EVANGELIST: These things therefore the soldiers did. Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother,

JESUS: Woman, behold thy son.

EVANGELIST: Then saith he to the disciple,

JESUS: Behold thy mother!

CHORALE

Er nahm Alles wohl in Acht in der letzten Stunde, seine Mutter noch bedacht', setzt ihr ein'n Vormunde. O Mensch, mache Richtigkeit, Gott und Menschen liebe; stirb darauf ohn' alles Leid, und dich nicht betrübe!

While His parting spirit sinks,
Ere its flight be taken,
Jesus on His mother thinks,
Lest she be forsaken.
Hearts that emulate His love,
Nought from Him can sever;
They shall rise to realms above,
Where He liveth ever!

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RECITATIVE

EVANGELIST: Und von Stund' an nahm sie der Jünger zu sich. Darnach, als Jesus wusste, dass schon alles vollbracht war, dass die Schrift erfüllet würde, spricht er:

JESUS: Mich dürstet.

EVANGELIST: Da stund ein Gefässe voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isoppen und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte sprach er:

JESUS: Es ist vollbracht!

EVANGELIST: And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith,

JESUS: I thirst.

EVANGELIST: Now there was set a vessel, full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said,

JESUS: It is finished.

ARIA

(*With viola da gamba*)

CONTRALTO SOLO: Es ist vollbracht, o Trost für die gekränkten Seelen. Die Trauernacht lässt mich die letzte Stunde zählen. Der Held aus Juda siegt mit Macht, und schliesst den Kampf. Es ist vollbracht.

CONTRALTO SOLO: All is fulfilled, O hope to fainting souls extended! This mournful night shows me thy day of labour ended. The Lion of Judah fought the fight, and hath prevailed. It is finished.

RECITATIVE

EVANGELIST: Und neigte das Haupt und verschied.

Und siehe da der Vorhang im Tempel zerriss in zwei Stück, von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber thäten sich auf. Und stunden auf viele Leiber der Heiligen.

EVANGELIST: And he bowed his head, and gave up the ghost.

And behold, the veil of the Temple was rent in twain, from the top to the bottom: and the earth did quake; and the rocks were rent. And the graves were opened, and many bodies of saints arose.

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ARIOSO

TENOR SOLO: Mein Herz! in dem die ganze Welt bei Jesu Leiden gleichfalls leidet, die Sonne sich in Trauer kleidet, der Vorhang reisst, der Fels zerfällt, die Erde bebt, die Gräber spalten, weil sie den Schöpfer sehn erkalten: was willst du deines Ortes thun?

TENOR SOLO: My heart, behold the world intent a share in Jesu's pain to borrow: The sun in sable shroud of sorrow, the severed veil, the mountains rent, the quaking earth, the dead returning, their Maker cold in death are mourning. Wilt thou, my heart, do now thy part?

ARIA

SOPRANO SOLO: Zerfliesse, mein Herze, in Fluthen der Zähren, dem Höchsten zu Ehren. Erzähle der Welt und dem Himmel die Noth, dein Jesus ist todt!

SOPRANO SOLO: O heart, melt in weeping, and pour out thy dolour, the Highest to honour. Tell truly to earth and to heaven thy pain, Thy Jesus is slain.

RECITATIVE

EVANGELIST: Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches Niemand je gelegen war, daselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

EVANGELIST: Now in the place where he was crucified there was a garden, and in the garden a new tomb wherein was never man yet laid. There laid they Jesus, because of the Jews' preparation day, for the tomb was nigh at hand.



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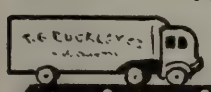
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CHORUS

Ruht wohl, ihr heiligen Gebeine, die ich nun weiter nicht beweine,
Ruht wohl, und bringt auch mich zur Ruh'.
Das Grab, so euch bestimmet ist, und ferner keine Noth umschliesst,
Macht mir den Himmel auf, und schliesst die Hölle zu.

Lie still, O sacred limbs, lie sleeping, and I will lay aside my weeping; lie still: I too may rest in peace. The grave that was appointed you, to close the sum of suffering due, shall be my path to heaven, from hell my full release.

CHORALE

Ach Herr, lass dein lieb' Engelein am letzten End' die Seele mein
In Abrahams Schooss tragen!
Den Leib in sein'm Schlafkämmerlein gar sanft, ohn' ein'ge Qual und Pein
Rüh'n bis am jüngsten Tage!
Alsdann vom Tod erwecke mich, dass meine Augen sehen dich
In aller Freud, o Gottes Sohn, mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich, ich will dich preisen ewiglich!

Ah! Lord, when my last end is come, bid angels bear my spirit home
To Abr'am's bosom going;
My flesh, laid in the quiet tomb, shall sleep until the day of doom,
Nor pain nor sorrow knowing.
Then, waking from that dark abode, mine eyes shall see Thee face to face
In boundless joy, O Son of God.
My Saviour and my Throne of Grace.
Lord Jesus Christ, give ear to me, who bring unending praise to Thee.

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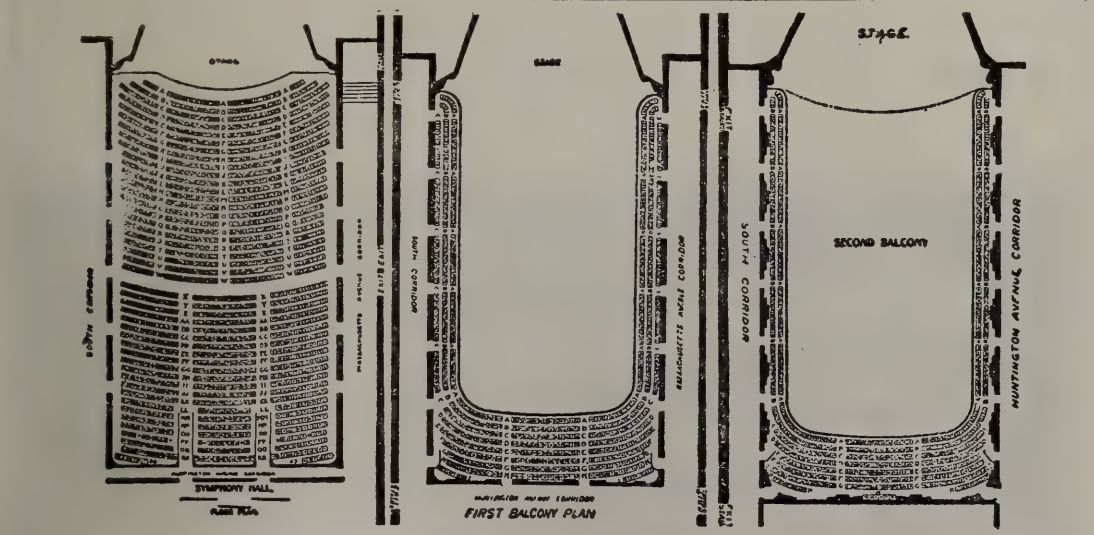
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For the text of his Passion according to St. John, Bach has chosen Chapters 18 and 19 of John's Gospel. The actual narrative text, according to the custom of the Lutheran Church at the time, is sung in recitative form by a solo tenor, as the Evangelist, while the directly quoted speeches in John's story are distributed among a cast of characters as in a play, which indeed this is. The chorus has the shouts of the crowd, or, as in a Greek chorus, reflects the intense sentiment of the moment in chorales or by joining in the solo arias—music of ecstatic contemplation.

These aria texts, whoever their author, however debatable their literary value, are words of adoration, of compassion for the suffering Jesus, of strengthened exaltation as His spirit prevails. The music of course bespeaks the whole, the complete faith of Bach, who takes the text of John word for word and just as it stands. In his day the Gospels were plenary truths no one thought of examining critically. It was only in the two centuries which followed that they were subjected to scholarly investigation, to rationalization, and so to controversy. No one who listens sympathetically and intelligently to

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Bach's Passion will find there anything else than an act of worship. "Like all music," Bach wrote in 1738, listing the principle of accompaniment for his pupils, "the figured bass should have no other end and aim than the glory of God and the re-creation of the soul."

Bach set the biblical words poignantly, dramatically, even descriptively because he was pointing his story, making as vivid as he could the most dramatically enthralling tale in all literature. But his plain and obvious purpose was to put the agony and steadfastness of Jesus in the most intense light, an intensity to which every episode in the story served to contribute. Similarly, the congregation of Good Friday directed their entire attention upon the figure of Christ, and His words, gentle and prophetic, deeply significant. The world which rejected Jesus was inessential. His sayings, to be treasured through the centuries, were quite beyond the comprehension of His accusers — in some cases they were not comprehended by His apostles. But in John's text they are everything.

The Gospel According to St. John was probably the last of the four to be written. The first three are called by the savants the "synoptic" gospels because their narratives are for the most part parallel. In Mark and Luke large portions are identical, showing that both were

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quoting from an earlier manuscript, and this manuscript has never been found. The variation between them is mostly a matter of chronology and emphasis. None of the four Evangelists were eye witnesses — the first of their written accounts did not appear until thirty-five years after the Crucifixion.

John describes the trial in more detail, and the answers to Pilate more specifically and with more dramatic point. This Gospel gives a definite impression of a first-hand account, and the teller was once supposed to be the Apostle John, the son of Zebedee, who alone among the twelve, if the one mentioned in the narrative was he, was with the Master at the Cross when the Roman soldier pierced His side with a lance. It was thought that this Apostle was John, not named by himself out of modesty. The theory of authorship has since been controverted, and this Gospel placed at about 100 A.D.*

* The Dead Sea Scrolls may, according to some opinion, restore the earlier theory. A champion of this theory was Washington Gladden, in his "Who Wrote the Bible?" (1891): "Either it [the Fourth Gospel] was written by John the Apostle, or else . . . it is a cunning and conscienceless fraud."

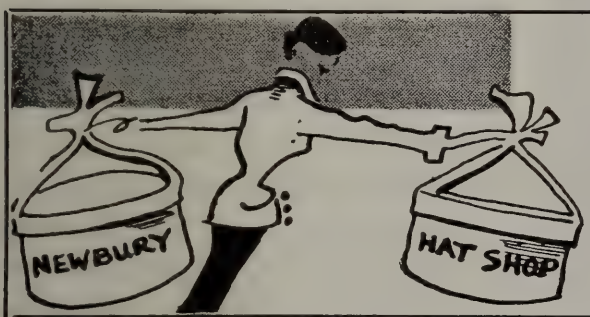
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John stresses the signs of prophetic fulfillment in Christ's words and deeds. We are aware from His first entry into Jerusalem at the beginning of the three-year period of His teachings that He will be put to death. He says so repeatedly to His disciples, adding that "the time has not come," and for that reason He enters Jerusalem anonymously. When He ejects the money lenders from the tabernacle (John alone places this at the earlier date) He flagrantly defies Rabbinical authority and accuses the Church of corruption. When He performs miracles on the Sabbath Day, He is again openly doing what the Church has forbidden. These are the overt acts for which His life is wanted. Of course the conflict is far deeper. A poor carpenter in Galilee is said to have called Himself the Messiah, which if a lie is the worst blasphemy, and in itself enough for the death penalty. He has spoken a faith of direct spiritual comfort for the common man, the merest slave. This faith is spreading across the countryside like wildfire. It has taken hold the more rapidly because the constituted Church has become formal, remote, and bound by dogma. But when a single insurgent rises from nowhere with no force of arms, with nothing stronger than the kindled imagination of the

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The twenty-second Annual Meeting of the Friends will be held in Symphony Hall on Wednesday afternoon, April 18, 1956, at four o'clock.

After the transaction of appropriate business, Mr. Munch with members of the Orchestra will present a short program. At its conclusion, tea will be served in the upper foyer.

All Friends enrolled by April 6 are cordially invited to attend this meeting.

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Chairman, Friends of the Boston Symphony Orchestra

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populace to support him, when this insurgent who has revealed God in his own way confronts those who have laid down by law how God is to be found, then it is certain that he will be crushed. It is equally certain that his martyrdom will immensely strengthen his spirit surviving in the heart of man. Simple, unquestioning faith, as that of the poor peasant girl of Domrémy, and of other individuals of humble origin through history, has often stirred the uneasy enmity of those in power. This sort of thing can happen anywhere, extending to politics. And since human nature has not changed in the slightest degree in the last 2000 years, it is happening right now.

A man rises among the people with a creed of his own which deviates from the established order. He may be a fantastic dreamer or he may not, but he is sure to be thought so by practical folk. If numbers rally to his banner, those influential citizens whose rank and privilege are threatened denounce him as dangerous to public safety. The crowd cries with law and order. They do it instinctively, clinging to their security. In the excitement of the moment, the blind cry goes up for the blood of him who has challenged the accustomed path of social conformity. He is brought before a tribunal and the local Pilate, perhaps a colonial administrator, presides. The accused may appear to his judge to be innocent, but, unwilling to risk his

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career and good standing in defense of an unimportant individual, he yields to the pressure, and lets the law take its course. The executioners, like the Roman soldiers, may have nothing whatsoever against the victim, but being the type for a brutal job they are quite ready to give the *coup de grâce*. So Jesus came into a world which, being what it was, could have acted in no other way than it did. The events rolled relentlessly to their foreordained, their prophesied conclusion, and the human actors in the drama were simply the tools of fate.

J. N. B.

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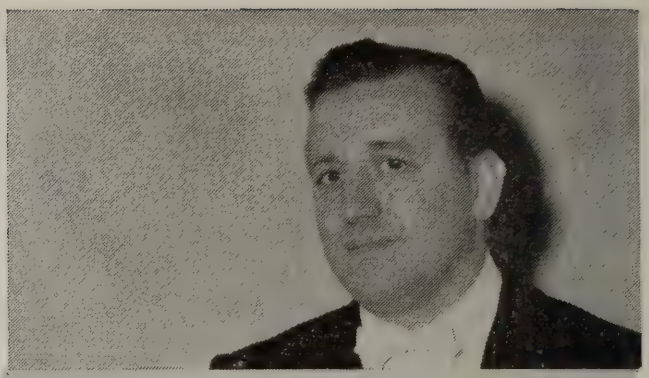
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JAMES STAGLIANO, above, is First Horn of the Boston Symphony Orchestra, president of Boston Records, and M. C. of Radio Shack's Thursday night two-hour programs on Radio Station WXHR.

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FRIDAY AFTERNOON, April 6, *at* 2:15 *o'clock*

SATURDAY EVENING, April 7, *at* 8:30 *o'clock*

LEONARD BERNSTEIN, *Conductor*

Mozart ..... Symphony in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

Moevs ..... Fourteen Variations for Orchestra

(*First performance in Boston*)

Stravinsky ..... Capriccio, for Piano and Orchestra

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

(Played without pause)

INTERMISSION

Prokofieff ..... Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

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CONCERT BULLETIN OF THE

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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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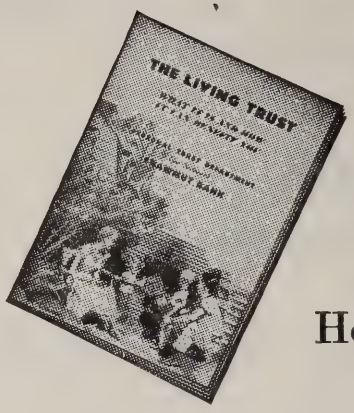
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A PROGRAM TO EVOKE MEMORIES

The program which Leonard Bernstein has made for his present visit, while not officially for a memorial occasion, bears many memories of concerts under the direction of Serge Koussevitzky. The little Symphony in A major which Mozart composed at the age of 18 was introduced at these concerts by Dr. Koussevitzky October 16, 1936, and was repeated in three later seasons. Stravinsky's Capriccio was one of the works by this composer which was published by Dr. Koussevitzky's *"Edition Russe."* It had its first American performance here on Dec. 19, 1930, and was likewise repeated several times, Mr. Sanromá in each case playing the solo part (excepting the last performances, February 11–12, 1949, when Soulima Stravinsky was the soloist). Moevs' "Variations" were commissioned by the Koussevitzky Music Foundation and had their first performance by the Symphony of the Air under Mr. Bernstein's direction in New York City on February 3 last. Prokofieff's Fifth Symphony had its first American performance under the direction of Dr. Koussevitzky on November 9, 1945 and was introduced by him in that season to New York and other cities.

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An exhibition of pictures by the Boston Society of Water Color Painters is now on view in the gallery by courtesy of the Boston Museum of Fine Arts. They are as follows:

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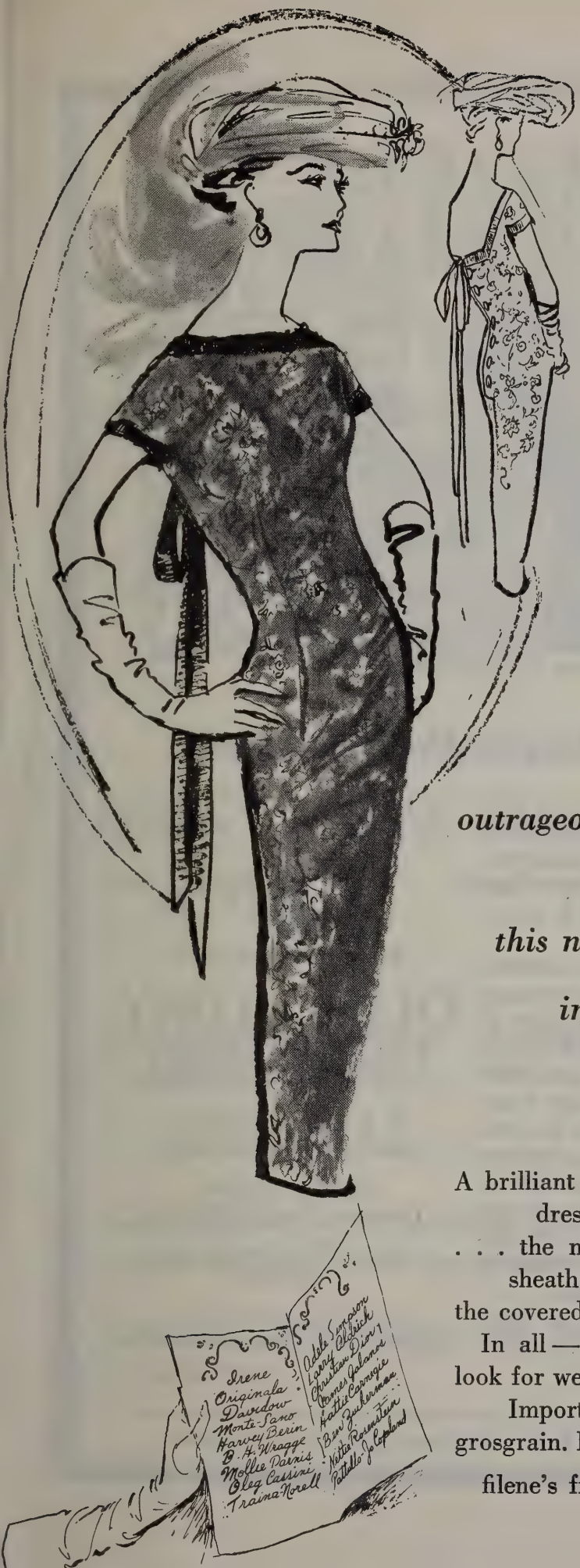
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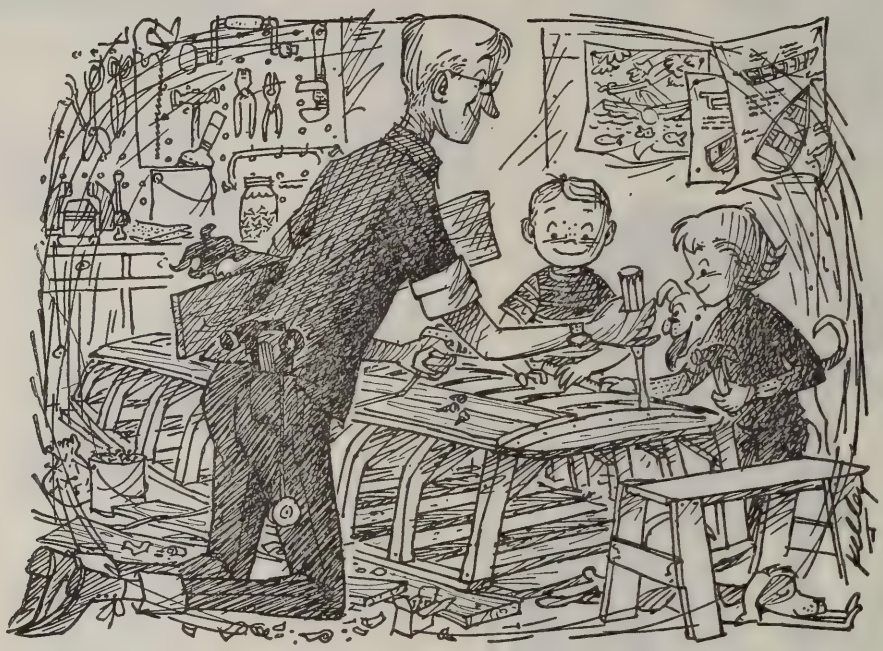
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FRIDAY AFTERNOON, APRIL 6, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 7, *at* 8:30 *o'clock*

LEONARD BERNSTEIN, *Conductor*

MOZART .....Symphony in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

MOEVS ....Fourteen Variations for Orchestra

(*First performance in Boston*)

STRAVINSKY .....Capriccio, for Piano and Orchestra

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(Played without pause)

INTERMISSION

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the school, 1942, and joined the faculty in the same capacity in 1946. He has appeared with many orchestras here and abroad as guest conductor. He was director of the New York City Symphony, 1945–48. In the last two seasons he has conducted concerts of the Symphony of the Air. He has written the Symphony *Jeremiah,* the ballets *Fancy Free* and *Facsimile,* the operas *Trouble in Tahiti* and *Candida* (not yet performed), *The Age of Anxiety* for Piano and Orchestra, a Serenade for Violin and Orchestra, and the Broadway musicals *On the Town* and *Wonderful Town.*



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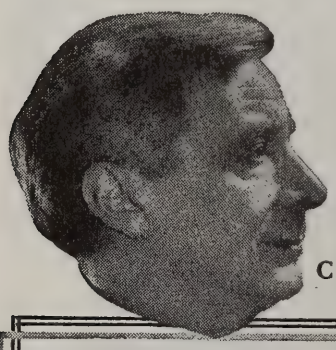
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936. It was repeated November 12, 1937, December 27, 1940, and March 3, 1944, under the direction of Serge Koussevitzky.

The score requires a string orchestra with 2 oboes and 2 horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).





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Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — Koechel's Catalogue puts this as thirty-seventh in the chronological list of symphonies. He had lately visited a number of Italian cities with his

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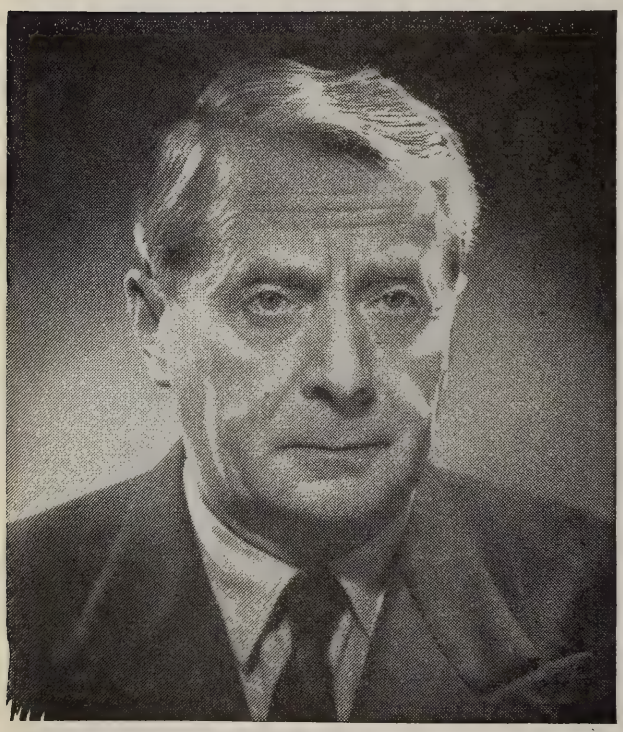
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father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never paused long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for



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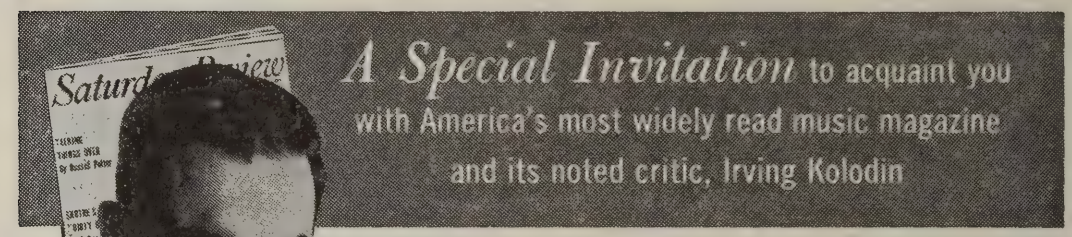
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doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar instrumentation, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.



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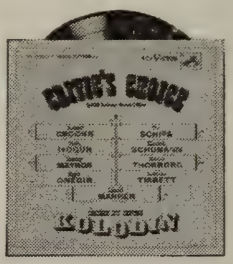
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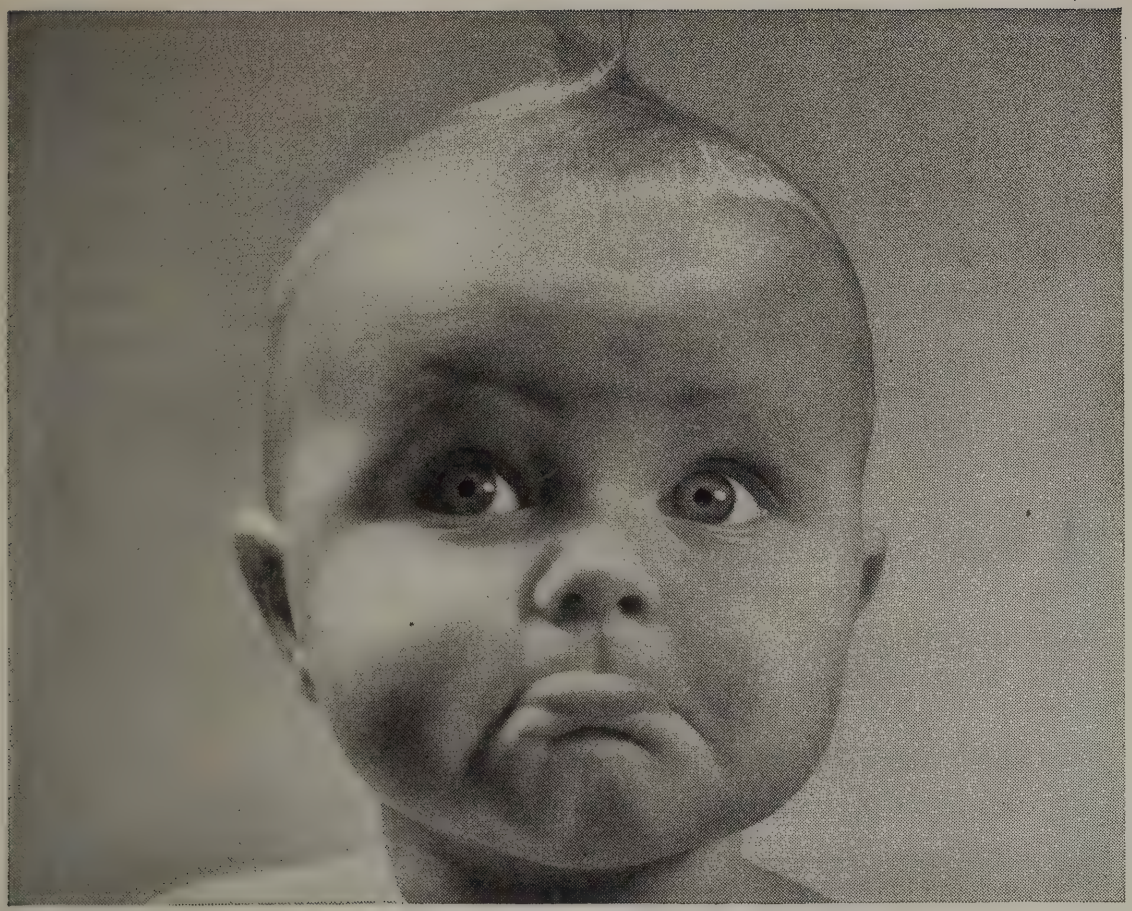
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Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Forces, he studied with Nadia Boulanger

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from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was awarded a Prix de Rome and studied in that city until 1955. In Rome he composed several works, including these Variations. He is now on the music faculty at Harvard.

JESÚS MARÍA SANROMÁ was born in 1903 in Puerto Rico of Catalonian parents. He was sent to the United States by the Puerto Rican government in 1917 and studied at the New England Conservatory of Music in Boston. Later teachers included Mme. Antoinette Szumowska, Alfred Cortot and Artur Schnabel. He was soloist with the Boston Symphony Orchestra for a number of seasons, his repertory including new concertos by Toch, Falla, Ravel, Dukelsky, Piston, and earlier works as well. Stravinsky's Capriccio he introduced on December 26, 1930. Mr. Sanroma now makes his home in Puerto Rico, visiting this country for annual tours. His last appearances with the Boston Symphony Orchestra in Boston were on October 22–23, 1948, when he was heard in Ravel's Concerto.

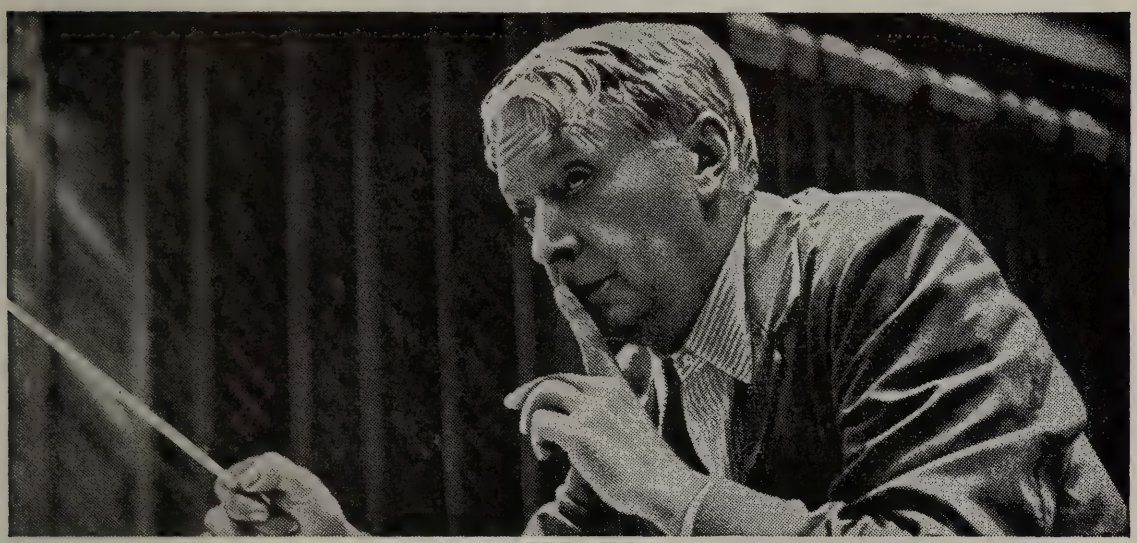


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By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris,* on December 6 following, Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931, and repeated it in Boston, under the composer's direction, December 1, 1939. There was another performance February 11, 1949, when the composer conducted, and his son Soulima Stravinsky was soloist.

The orchestration is as follows: wood winds in threes, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called *'Capriccio,'* that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the



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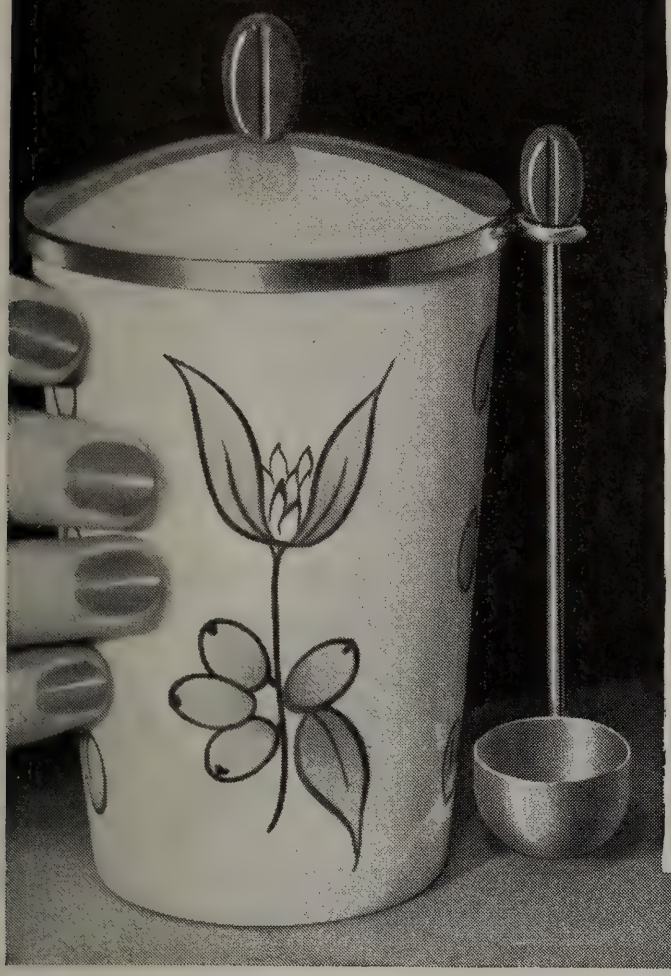
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seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of fugato instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio,* I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio,"* writes the program annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an

* Not the "eighteenth century," as erroneously quoted in the English translation.



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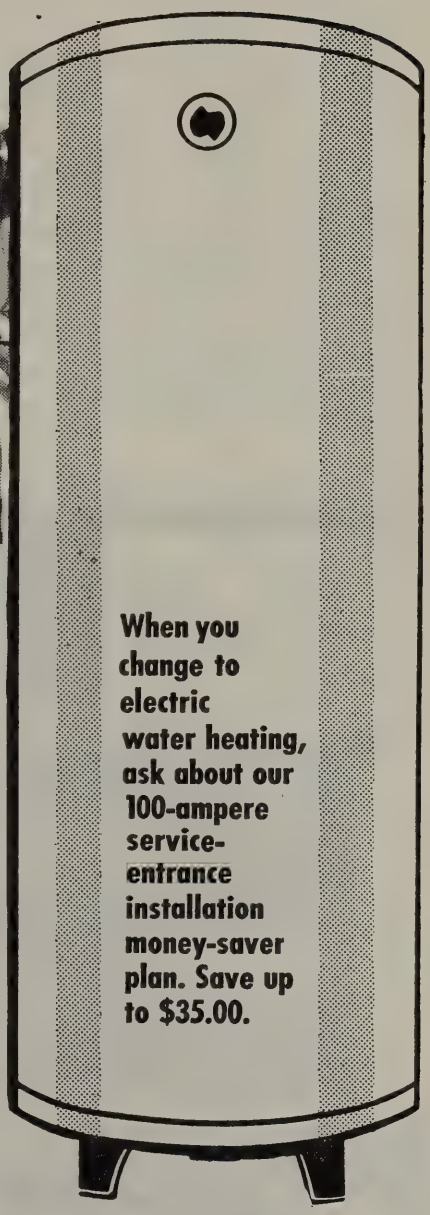
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overture. It is preceded by an Introduction interchanging between Presto and Doppio movimento (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The Presto depends largely for its effect on trills, with rushing scales in the orchestral strings, and the Doppio movimento has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, a moto perpetuo, based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."



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STRAUSS IN HIS LETTERS

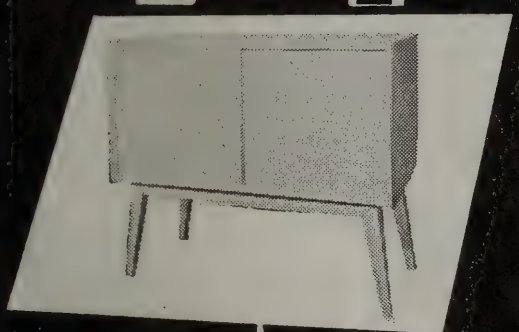
The article here quoted from the Sunday Supplement of the "London Times" is a review of two publications in Europe bringing to light correspondence of Richard Strauss. They are: "Richard Strauss und Joseph Gregor: Briefwechsel, 1934-1949." Salzburg: Otto Müller Verlag. "Hans von Bülow and Richard Strauss: Correspondence." Edited by Willi Schuh and Franz Trenner. Boosey and Hawkes.

It is rather more than six years since Richard Strauss died and there is no sign of any declining interest in his work, no "trough" in his reputation. His operas, particularly, enjoy a greater vogue than ever in German-speaking countries, while the youngest school of critics in this country shares with Mr. Ernest Newman a delighted interest in the works of his last years which others have dismissed as senilely repetitive.

Strauss himself was a confirmed believer in the worth of his own music and very willing that the public should be admitted, so far as

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possible, to its secrets. The first volume of his correspondence with Hugo von Hofmannsthal appeared in 1926, the final and complete edition in 1954. After Hofmannsthal's death in 1929 Strauss corresponded first with Hermann Bahr and then with Stefan Zweig in the hope of finding a new librettist; and if the present interest in his music is maintained, we shall no doubt be able to read these letters in a few years. Zweig wrote the libretto of *Die schweigsame Frau,* based on Ben Jonson's *Silent Woman,* but the political unpleasantnesses on the occasion of the first night convinced Zweig that, as a Jew, he could not hope to continue a fruitful collaboration with Strauss. Even before this he had suggested the name of Joseph Gregor as his successor; and, although Strauss was at first unwilling to believe the change necessary, Gregor was in fact the librettist for his next three operas — *Friedenstag, Daphne* and *Die Liebe der Danae.* The correspondence between the two men began in June, 1934, and lasted almost until Strauss's death. It consists of 205 of Strauss's letters and 140 of Gregor's.

The collaboration was never that of equals. Strauss, with memories of Hofmannsthal, expected his meaning to be understood at the merest hint and took the most sophisticated refinement of language for



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granted. His position as the immensely successful *doyen* of German music plainly impressed Gregor almost to the point of paralysing him. Gregor himself was a hard-working historian of art, recommended by Zweig for his knowledge of the theatre. His indefatigable industry issued in histories of the theatre and the opera, books on Shakespeare, Pericles and Alexander the Great – a man of knowledge rather than taste, a scholar rather than a poet. Strauss made a bargain with him (entirely one-sided, of course) at the beginning of their collaboration; in the "workshop" no offence should be taken and all criticism – that is, of Gregor's work by Strauss – should be absolutely direct. The system worked wonderfully, for Strauss. Poor Gregor was told that his verses were bombastic and banal, that his diction was that of the traditional librettist, his ideas those of a village schoolmaster, his scenes *(plump und gedankenarm)* written in the study and not imagined on the stage. In between whiles Strauss would ask for something "more in the style of Kleist" or "can you find a simpler (Goethean) version?" Writing of the revisions he needs for *Daphne,* he says:

> More balanced verse-construction, avoidance of feminine word-endings whenever possible, avoidance of small, generally superfluous words to fill up the lines, avoidance of subordinate clauses beginning with "while," etc. – you see what I mean.

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Without asking Gregor he consulted Lothar Wallerstein and Clemens Krauss, and if his victim complained, he either ignored the letter or reminded him, with the charm and patience which come so easily to the great, of his promise not to take offence. He even warned him to be on his guard against "the true and genuine enthusiasm" with which, poor Gregor explains, he had written a passage considered unworthy of retention by Strauss. No wonder that the librettist's letters show some jealousy of Hofmannsthal, whose merits are perpetually contrasted with his own failings. No wonder that, when he is finally excluded from collaboration on the text of *Capriccio* and his place taken by Krauss, he cannot resist a detailed criticism of the result. Yet his letters breathe an infinite respect for his tormentor and he ignores Strauss's request for a less formal address, preserving by instinct the *verehrtester Herr Doktor!* of the earliest days. His enthusiasm even carries him so far as to prefer the end of *Friedenstag* to the last movement of Beethoven's ninth symphony. He finds it "more monumental and dome-shaped *(monumentaler und kuppelhafter).*"

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serves our purpose, in that Strauss found himself compelled to explain in detail his views on opera, views which he could take for granted in a poet of Hofmannsthal's stature. Some of his most revealing remarks are contained in the letters in which he acknowledges the receipt of Gregor's latest works — particularly the *Weltgeschichte des Theaters* at the beginning of the collaboration and again, on the occasion of a new edition, in 1944. Wagner, Strauss believed, was a greater dramatist than Goethe, and *Tristan* represents the culmination of 2,000 years of dramatic history. Only three ages are worth consideration — that of the Greek dramatists, the seventeenth-century in Spain and England and the Wagnerian era, with its final culmination in Strauss himself. It was the "invention of the modern orchestra" which made this last period possible and led to the superseding of the spoken drama by the opera. For only by means of the orchestra was it possible to represent in symbols Goethe's "incommensurable," that region of feeling to which words alone are unable to penetrate. The old opera, in which the orchestra's chief function is to accompany the voices, is still bound by the restricting power of words and "the first two bars of the *Tristan* prelude tell the hearer more than the finest poetry." The "spiritual

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counterpoint" of the third act of *Tristan* opened the way for the *Nervenkontrapunkt* of *Salome* and *Elektra,* the final development of Greek emotion. Strauss would reduce all Verdi's operas before *Aïda* to concerts containing only the finest arias. "A joke such as Verdi's *Macbeth* is impossible for any cultured audience. Even Mussolini once said to me in Rome that this was 'a bad opera.'" *Otello* he regards as an unworthy simplification of Shakespeare's play, though *Falstaff* has his unqualified admiration. Finally he quotes with approval an observation of Cosima Wagner's overheard at breakfast in the Villa Wahnfried during 1891. Felix Mottl had inadvertently referred to Bruckner's "beautiful melodies," whereupon Cosima struck the table. "Melody?" she cried. "Who has melody? Mozart had melody, Beethoven, Schubert, 'the Works' (Wagner's) have melody, apart from that nobody." It might almost be a breakfast scene at Berchtesgaden fifty years later, with an unwary understrapper of the Führer's daring to mention the achievements of some allied general.

Fortunately, though, Strauss's practice was no more wholly consistent with his theory than that of any other great man. Although he showed such exacting taste in the form, language and sound of his librettos, we find him reminding poor Gregor that not more than one third of the

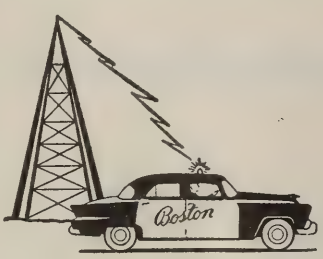


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words are intelligible to the public in any opera. And in spite of his contempt for the older Italian opera he asks Gregor to take as a model for one of Midas's arias in *Die Liebe der Danae* the "beautiful aria from *L'Elisir d'Amore* recorded by Caruso" – presumably "Una furtiva lagrima." It is surprising, too, that he should so much have admired the works of Sardou and Dumas *fils* (which he seems to have read in German), bearing as they do little relation to the Greek dramatists, to Calderon, Shakespeare or Wagner. All through this correspondence, in fact, it is possible to trace two sides of Strauss's character. On the one hand, we see the musician, absolutely confident of his powers and moving with instinctive ease in his own, purely musical domain. On the other stands the man of the theatre, equally sure of the effect that he wants, but dependent on his partner for the scaffolding and irritated almost beyond endurance by lack of comprehension and by any failure to supply exactly what he needed. That this was so is shown by the fact that he finally wrote much of the text for his final *Capriccio* himself. Gregor's unforgivable fault, in Strauss's eyes, lay simply in the fact that he was not Hofmannsthal. His pathetic suggestions again and again remind Strauss of the collaborator that he has lost – the fantastic



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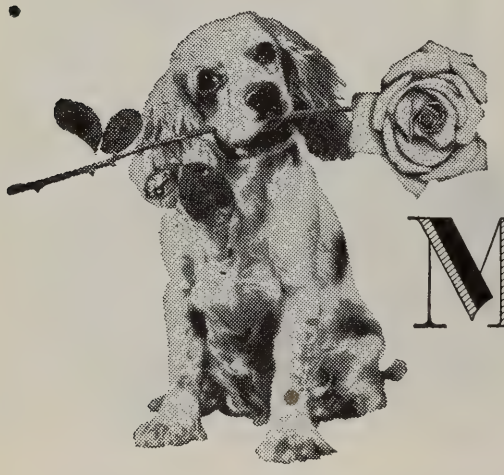
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imagination, the instinctive understanding of music, the easily borne knowledge of European literature and, perhaps more than all else, the confident bearing of an equal. It was surely the Parisian ease and confidence, as much as the pure stagecraft, of Sardou and Dumas that attracted Strauss.

An interesting parallel to this enthusiasm of Strauss is to be found almost sixty years earlier in his letters to Hans von Bülow. These cover the years from 1883 to 1893 — that is to say, Strauss's twenties. In one of his letters from Munich he writes with enthusiasm of Boieldieu's *Jean de Paris* and Delibes's *Le Roi l'a dit* — "charming, agreeable, witty, gay music." The man of the world already shows throughout this correspondence, though much of it is devoted to local musical politics which have now lost their interest. Von Bülow's attitude to this young man, more than thirty years his junior, is not merely paternal. He has recognized these extraordinary gifts and does all in his power, by advice and encouragement, to smooth the young composer's path. It was the period of von Bülow's great championship of Brahms and many of his earlier letters come from Russia. He deplores the barbaric taste of his Russian audiences — "the grossly prejudiced attitude of the Asiatic Bruckners," as he puts it, who want "cor anglais, harp and the whole of the percussion" added to Brahms's austere scores. He makes an exception for Tchaikovsky (no friend of Brahms's music) whom



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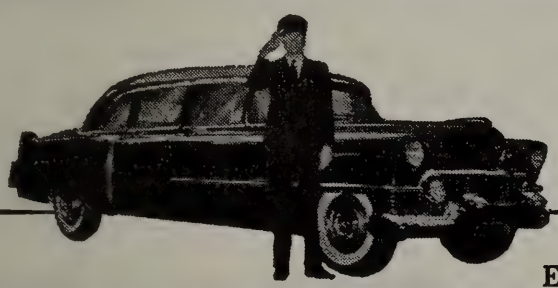
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he finds "one of the nicest men I ever met in my life, so tolerant and glad to praise his colleagues, in short a model specimen." He answers Strauss's praise of French operas by saying that both Cherubini's *Water Carrier* and Boieldieu's *Jean de Paris* are "fundamentally sound scores." Weber's *Die drei Pintos,* on the other hand, though edited by Mahler, wins his absolute disapproval and he prefers Gevaert's *Quentin Durward,* a work which has not kept its place in the repertory. Mahler impressed Strauss as a conductor — he could hardly have known his compositions — and particularly by the tempi he adopted in his performances of Wagner's music.

These letters, unlike the correspondence with Gregor, have been translated into English, though their intrinsic interest to any but the Strauss specialist — who must be presumed to know German — is small. In his foreword the translator, Mr. Anthony Gishford, acknowledges the help of two distinguished German musicians living in this country, and apart from a few ambiguities ("a good string quintet of 62 men") the technical terms are correct enough. The text of the main body of the letters, however, is most unsatisfactory and suggests that the translator was in need of one English schoolmaster rather than two German musicians. He would at least have corrected such a barbarism as "I lie down under this setback."

How does Strauss emerge from these letters written at the beginning



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and end of his long life? He clearly remained very much a man of his age and country, an upper-middle class German brought up in the era of Germany's first, intoxicating expansion as a world Power. He never pretends indifference to material comfort or material success, though both volumes contain examples of his refusal to compromise over matters of artistic principle. As a young man he appears already completely confident of his powers, though he has the good manners to defer to von Bülow's judgment. This confidence did not diminish; and his attitude to his own music at the end of his life will hardly attract those whose upbringing has led them to regard a show of modesty as part of the social code. He plainly regarded his operas as having a prior claim to the consideration of every German or Austrian *Intendant* and complains loudly that first-class singers are engaged from abroad for Wagner or Verdi while his works are sung by the local company. Nor does he seem to admit much distinction in their relative value. He makes a spirited plea for reviving his early *Guntram,* on the grounds that it contains the seeds of his later development, and only his silence on the subject of *Die aegyptische Helena* might be taken to suggest that he regarded this as a less successful piece. His virtual dismissal of all non-Germanic music is, of course, again characteristic of his age; and the old master's view of the art as a Germanic preserve is, in a sense, more provincial than the young conductor's wider views. Not that we should really expect creative artists to have wide interests, for they are concerned only with other men's work in so far as it feeds their own powers. It would not be difficult to find a comparable provincialism — or perhaps particularism is the better word — in the attitude of J. S. Bach or Verdi; and the wider interests





of such a citizen of the musical world as Mahler often constituted a danger to his purely creative work.

There is little in these letters to tell us of Strauss's hopes or fears for the future of music. He clearly saw himself as the last representative of the great German musical dynasty, and he is interested in defining his relationship to the past rather than in predicting the future, over which he had no control. The position of a great man who continues his work into old age and finds himself out of fashion a whole generation before his death is a painful one. If Strauss was embittered, there is little evidence of it here, though it is possible that his lack of sympathy with the musical present redoubled his interest in the past. It is difficult to believe that the operas whose genesis we follow in the correspondence with Gregor will ever rank with even the lesser products of his collaboration with Hofmannsthal; and of all the music written during the last thirty-five years of his life *Capriccio* seems most likely to survive. The collaboration with Gregor could hardly have borne lasting fruit, for it involved Strauss in endless irritation, in third-party consultations and a general network of diplomacy suited to the production of an international trade agreement rather than a work of art. Yet all students of operatic history, as well as lovers of Strauss's music, will be grateful for these documents and they will provide essential material for the writer of that definitive study of the composer and his music which still remains to be written.

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STRAUSS: THE MIDDLE YEARS

By Ernest Newman

(From the "Sunday Times," London, January 29, 1956)

THE work of most composers who have achieved a goodly length of days falls naturally into three "periods": in the first his genius is finding its feet; in the second he has attained complete mastery of his thinking and his craftsmanship; while in the third he subconsciously outgrows that harmonious and seemingly entire musical self and begins exploring regions of the spirit the existence of which in him neither the world nor he himself had previously suspected. It is thus, for example, that a Wagner comes to end his days with a "Parsifal," a Verdi with an "Otello" and a "Falstaff," a Strauss with the fine thinking and exquisite workmanship of the works of his extreme old age.

The case of Strauss, however, is peculiar in that he seems at first sight to have had no middle period of the established type. The general public knows him only by the series of symphonic poems which ended in 1903 with the Sinfonia Domestica, and by the four operas — "Salome," "Elektra," "Der Rosenkavalier" and "Ariadne auf Naxos" — that fall



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between about 1904 and 1915-16: "Die Frau ohne Schatten" (1914-17) belongs to this period, but it is almost unknown outside the German operatic world.

The final period is also relatively little known to the ordinary music-lover; it begins with the renewed collaboration of the composer and Hofmannsthal in "Arabella," comprises a new series of stage works from "Die Aegyptische Hélena" to "Capriccio," and winds up with the handful of "octogenarian" works to which I have already referred.

So far as the public at large is concerned, then, there is a decade or so from about 1911 onwards during which Strauss appears to have been producing only works of secondary importance. To the more intensive student, however, not only of his public work but of his mind as revealed in his correspondence, this apparently barren stretch of country is of the greatest interest. Half deliberately, half instinctively he was turning his back on his own mental past: he had said goodbye to both the world of high heroic tension to which he had given final expression in "Elektra" and the world of complex romantic comedy realised in "Der Rosenkavalier." We see him keeping himself from growing ring-rusty (to borrow a convenient term from the boxing world) by a last contact with orchestral music on the big scale in such

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works as the Alpine Symphony and the "Festliches Praeludium," by coquetting, as in "The Legend of Joseph" and "Schlagobers," with the idea of raising the ballet to a loftier status, and finally by a resort to the serio-comedy of everyday life as in "Intermezzo."

The third reorientation proved to be the most significant of them all; for it was partly the cause, partly the effect, of a deep-seated change in his musical constitution. His main urge from now onwards was to be in the direction of greater simplicity both of dramatic purpose and of musical style. He would take up classical mythology again, but now only in a lighter, more clarified form; and above all he would aim at the creation of a new practical relation between the various factors of opera.

• •

To the attempted solution of this last problem he had been gradually drawn by his vast experience not only as composer but as conductor of his own and other men's operas. The first-fruits of his new thinking on this complex subject are seen in his long preface to the score of "Intermezzo."

To achieve his new ideal of a musical-dramatic unity that should be crystal-clear to any ordinarily intelligent listener he would require not only a literary text of the right kind — simple in substance yet comprehensively expressive — but a new handling, first of all of that "explanatory" matter of an opera for which the classical masters had

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found a makeshift solution in either plain speech or pseudo-musical recitative, then of the practical dynamic relations between voices and orchestras.

"Ariadne auf Naxos" had disclosed to him the advantages of an orchestra of chamber music dimensions for certain dramatic purposes; and he now envisaged a new and more pellucid orchestral texture through which the words would cut so clearly that the audience would be able to follow the stage action and the dramatic psychology without difficulty. The full "symphonic" power of the orchestra would be reserved for episodes of supreme emotional expansion, during which music could take charge so completely that point-to-point perception of the works would be a matter of minor importance.

He was feeling his way, in fact, towards a new operatic *genre,* closer to ordinary life than the traditionally heroic, in which no factor was to be egoistically disregardful of the others. It is significant that in his correspondence at this time there keep cropping up such expressions as "simplicity," "conversational style," "conversation piece"; and finally "Capriccio" bore the actual title "a conversation piece for music."

The summing-up of it all is that it is precisely because so many people have failed to understand what it was that Strauss was aiming at in the works of his last period, but have made the mistake of judging them by criteria derived from his earlier practice, that the works of that final period have received in some quarters a species of "criticism" that has done them much less than justice.

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ANOTHER ANNIVERSARY

February 17 marks the 100th anniversary of the death of Heinrich Heine. The following editorial appears in the "Musical Times" for March.

FEW poets have made so strong an appeal to musicians as Heinrich Heine, the centenary of whose death we have just celebrated. Is there any other whose verses have been set with enthusiasm by Schubert, Schumann, Brahms, Wolf, Liszt, Franz and Strauss and today by Dallapiccola? Foreigners, indeed, have always been particularly attracted by his poetry. Almost all the great Russian composers – Balakirev, Borodin, Mussorgsky, Tchaikovsky, Rachmaninov, Medtner and Rimsky-Korsakov – set his poems to music and César Cui was the first to take his "William Ratcliff" as the subject for an opera. Wagner found the story of *The Flying Dutchman* in Heine's "Memoiren des Herrn Schnabelwopski" and "Die Wallfahrt nach Kevelaar" has been set as a choral ballad by at least three composers, including Humper-

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dinck. Fascinating and odious, he was the crony – friend is hardly the word – of all the musicians who were active in Paris during the third and fourth decades of the last century. Meyerbeer, whose rich German-Jewish banking background was so like Heine's own, appointed him as his press agent there (perhaps the earliest example of such an office) while he himself was working in Berlin. But Meyerbeer refused to set a volume of his verses as songs and so earned Heine's persistent and infinitely dangerous hatred. "Heine's name is surely inscribed in the temple of immortality," observed one of his more pompous admirers. "Yes, indeed," answered Liszt, "in mud."

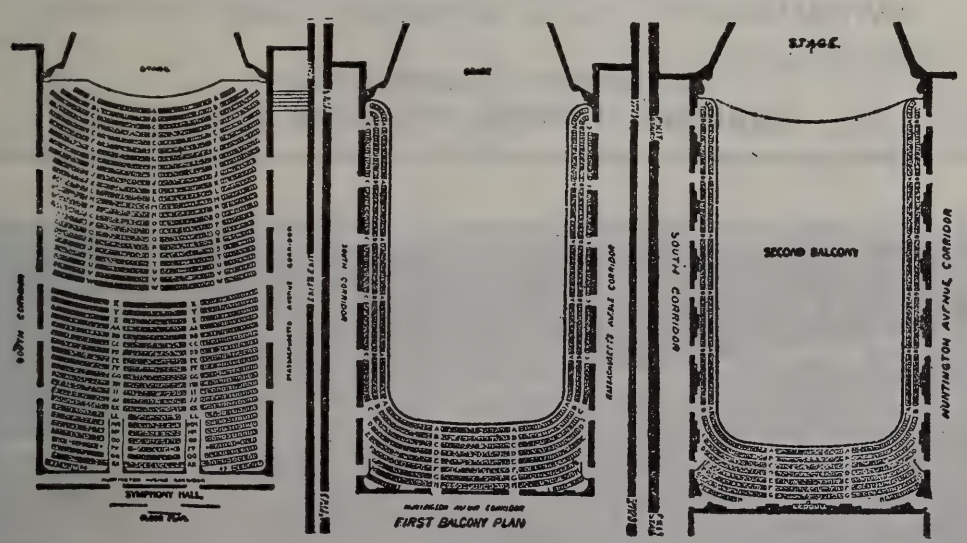
What qualities had Heine's poetry that so attracted musicians? First of all an extraordinary simplicity, combined with great musical sweetness of diction. His language is often as prosaic as Wordsworth's, his verbal economy almost bald compared with the flowery period of his contemporaries. But beneath this deceptively simple exterior there was a wealth of longing, passion, bitterness, wit and sheer hatred which seemed to cry out for musical expression. The more literary-minded

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composers, such as Schumann and Liszt, were obviously fascinated by the musical possibilities inherent in Heine's habit of ending an apparently innocent, pathetic little poem with a deadly thrust – the gambit so much admired and so successfully imitated by A. E. Housman. Liszt caught this wonderfully in his setting of "Anfangs wollt' ich fast verzagen," whose final line was copied almost word for word by Housman in "Is my team ploughing?" And today the last of Dallapiccola's three Heine songs "An Mathilde" shows this same appreciation of the sweet-bitter flavour of these poems.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945. It was repeated December 14–15 in the same season. The most recent performances were on November 5–6, 1948.

The orchestra required consists of 2 flutes, 2 clarinets, E-flat clarinet and bass clarinet, 2 oboes and English horn, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), de-

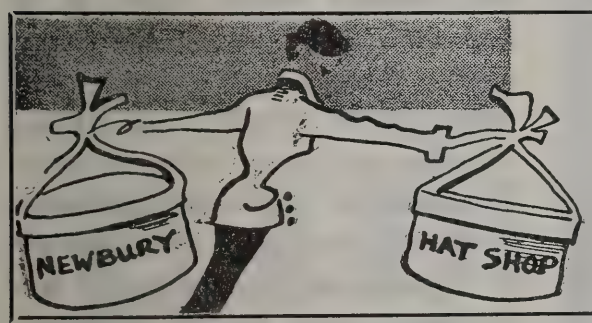
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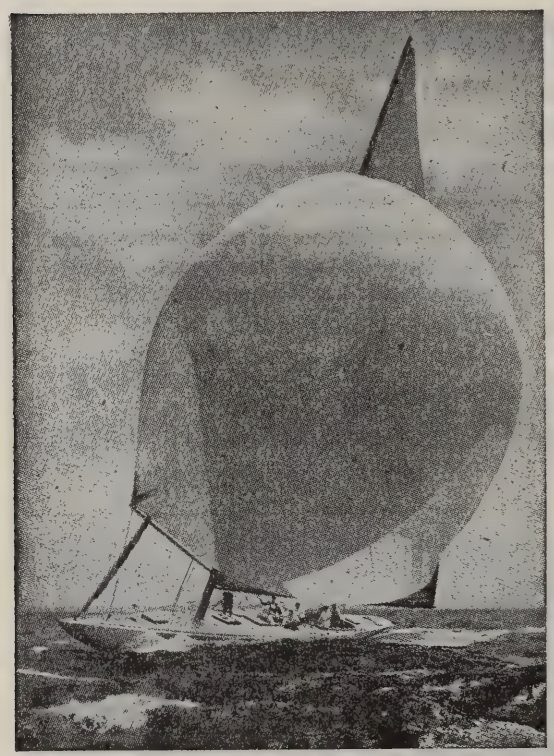
scribed the Fifth Symphony. Prokofieff told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible*."

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a

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staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, Adagio, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth espressivo by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens Allegro giocoso, and after a brief tranquil (and reminiscent) passage for the divided 'cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

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William Moyer
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JAMES STAGLIANO, above, is First Horn of the Boston Symphony Orchestra, president of Boston Records, and M. C. of Radio Shack's Thursday night two-hour programs on Radio Station WXHR.

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Tchaikovsky.....“Francesca da Rimini,” Orchestral Fantasia after Dante, *Op.* 32

Prokofieff.....Violin Concerto No. 2 in G minor, *Op.* 63

I. Allegro moderato
II. Andante assai
III. Allegro ben marcato

INTERMISSION

Brahms.....Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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SOME BERKSHIRE PAINTERS

The exhibition which is on view in the gallery until the end of the season consists of paintings from the Berkshires as assembled and loaned by the Tyringham Gallery. D. R. Davis of this Gallery has kindly contributed the following paragraphs about each artist.

Frozen Quarry
Mother and Child
Intermission

STANLEY BATE (Craryville, N.Y.), a superb draftsman, often pokes with sly fun in his clever abstractions. His subject matter ranges widely. Working in all mediums, often simultaneously, he is a master of technique and texture, perhaps warm, perhaps cold, but always interesting.

The Bride
Girl Blowing Horn
Cows in Country

TURE BENGTZ (Boston, Mass.), one of America's finest print-makers, is head of the Graphic Arts Department of the Boston Museum. A fine artist, his tone of the country and of humanity is dramatized in his poignant studies of children and the human scene. An expert portraitist, he works with pen, and with brush in oil mediums.

Cathedral Square
Jumillano
The Dark Cross

THOMAS BLAGDEN (Lakeville, Conn.) depicts with masterful technique in water color the Latin-American scene as he sees it in Mexico, from bull fights to cathedrals. He works also in oil. A modernist, he works in almost inimitable style and with flowing palette to produce work which denotes a fine drafting skill.

The Carnival
The Student
The Bride

E. ARNOLD CLARK (Great Barrington, Mass.), deep and poetic, expresses herself in abstractions and often in a more realistic vein, often mysterious, and in

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a palette sometimes bright, often subdued. Her subject matter varies widely.

Surf
Boy on Beach
Gray Barn

PAUL DECKER (Canaan, Conn.), one of the finest of our younger Berkshire artists, works skillfully in water color to depict the countryside in fresh and original style. He paints also in oil, and does considerable commercial work.

Shaker South Family
Boxers
Jockey

HOMER GUNN (West Stockbridge, Mass.), devotee of horses, pigeons, fish, children, paints in many mediums, often with his tongue in his cheek. Semi-abstractions generally result, many with a whirling reality highly effective and characteristic. Bright colors are his delight—never to the point of garishness.

Head of Old Man
Seated Figure
Kneeling Boy

WALTER FRAME (Sheffield, Mass.) works in all mediums to produce prints, drawings and paintings ranging widely from landscapes to human interest. His drawings are excellent, bespeaking a high degree of draftsmanship.

Girl on Beach
The Weather Vane
Sumac

HARRY LANE (State Line, Mass.), masterful in technique, portrays dramatically the Berkshire scene; rocks, water, the bark of a tree, weather-beaten boards. Warmly and with delightful palette he dramatizes with texture and unusual composition. A fine draftsman and a realist, he must be classified as a modernist.

Three Boys Singing
Jungle Gym
Boys Will Be Boys

LIZ NICHOLLS (Pittsfield, Mass.), a talented young painter, a graduate of the Boston Museum School of Fine Arts, works largely in a realistic, yet expressionistic style. Casein is her favorite

(*Continued on page 1199*)



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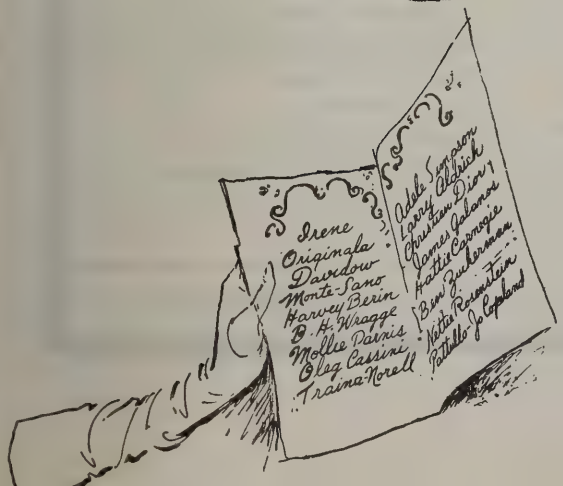
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By Peter Ilyitch Tchaikovsky

Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky's Fantasia on *Francesca da Rimini* was completed in November, 1876. The first performance took place on February 25, 1877, at the tenth symphony concert of the Russian Music Society in Moscow, conducted by Nicholas Rubinstein.

A performance of the Fantasia is on record as having been given by the Philharmonic Society in New York, Adolph Neuendorff conductor, December 21, 1878. The first performance in Boston was by the Philharmonic Society of Boston, Bernard Listemann conductor, December 31, 1881. The first performance by the Boston Symphony Orchestra was on November 2, 1895. The most recent performance in the Friday–Saturday series was on January 2–3, 1948.

The orchestration includes 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons,* 3 trombones and tuba, timpani, bass drum, cymbals, tam-tam, harp and strings. It is dedicated to Serge Taneiev.

Tchaikovsky, looking around for a suitable subject for an opera in the year 1875, received from K. T. Zvantsev a libretto based on the story of Francesca da Rimini. But the composer, enthusiastic over



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the recently completed score of Bizet's *Carmen,* of which he had been sent a copy, had undergone a revulsion from the romantic figures customary in operas, and a yearning for realism. Nevertheless the dramatic possibilities of the love and the eternal punishment of Francesca and Paolo as told in Dante's *Inferno* seized upon his imagination. He wrote to his brother Modeste from Paris in July, 1876: "Early this morning I read through the Fifth Canto of the *Inferno,* and was beset by the wish to compose a symphonic poem, *Francesca da Rimini.*" On October 14, he wrote again: "I have just finished the composition of a new work, a symphonic fantasia—*Francesca da Rimini.* I have worked at it *con amore,* and believe my devotion has been successful. With regard to the whirlwind, perhaps it might correspond better to Doré's picture. It has not turned out quite what I wanted. However, an accurate estimate of the work is impossible so long as it is neither orchestrated nor played." The *première* at Moscow on February 25 of the following spring brought an enthusiastic reception for the piece, and two further performances in the following month. When *Francesca* was brought forward by Bilse in Berlin in the following season, Tchaikovsky, who had been for the most part either ignored or dismissed in central Europe, was honored




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by a sharp division of criticism, in which Hans von Bülow and Moszkowski were on his side.

In his Fantasia, Tchaikovsky depicts in the opening portion, "The gateway to the Inferno — the tortures and agonies of the damned."* There are rushing scales, as of violent winds. Francesca and Paolo, as punishment for the guilty love in which they died, must be whirled about while locked in each other's embrace. The middle section, andante cantabile, divulges a plaintive clarinet solo over pizzicato strings. "Francesca tells the story of her tragic love for Paolo." There is a return to the infernal orchestral storm: "The turmoil of Hades. Conclusion." The first movement, "Inferno," of Liszt's "Dante" Symphony, composed some twenty years earlier, also sets forth tempestuous music, relieved by a melodic andante, in which the voice of the clarinets suggests the same piteous narrative of Francesca. The opening words, *"Nessun maggior dolore,"* are printed in Liszt's score at this point, not to be sung, but as an identification.

Francesca, daughter of Guido da Polenta, Prince of the Italian town of Rimini, was given in marriage by her father to Giovanni Malatesta,

* The quoted phrases are those which Tchaikovsky supplied for the printed programmes when his music was performed on various occasions in Russia. This information was furnished by Ossip Gabrilowitsch, who heard the work many times there.

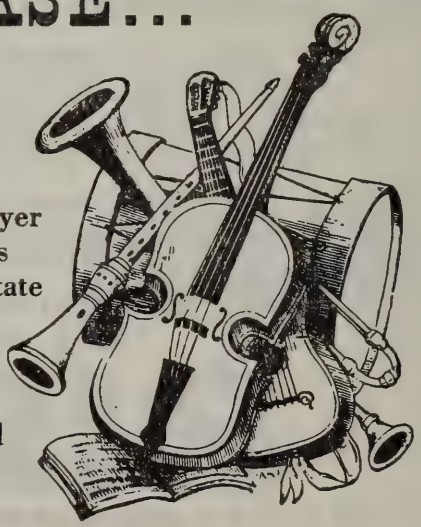
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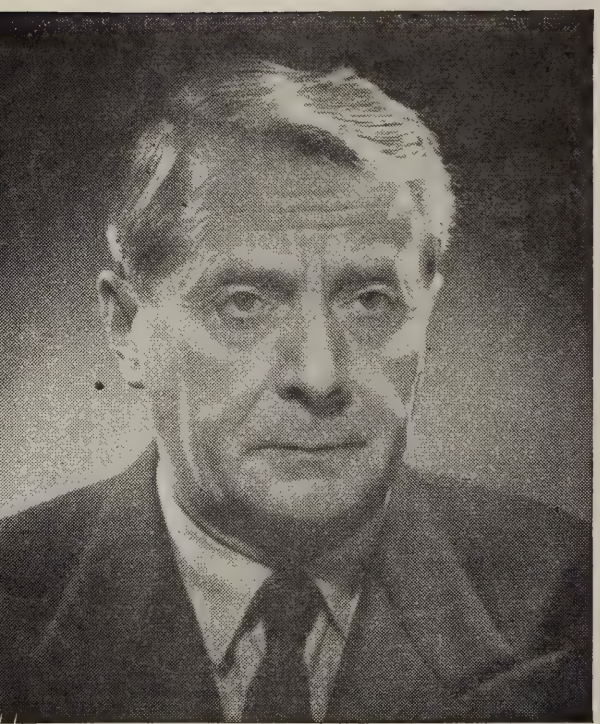
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a respected military leader, who was nevertheless a cripple and repulsive in features. Giovanni had brothers, of whom Paolo, known as *"Il Bello"* on account of his comeliness, fell in love with his sister-in-law, and was loved in return. The husband found the two embracing, and in anger rushed upon Paolo. Francesca threw herself between the two brothers, and her husband's dagger pierced her breast. "He withdrew the dagger," in the words of Boccaccio, "and again struck at Paolo and slew him; and so, leaving them both dead, he hastily went his way and betook himself to his wonted affairs; and the next morning the two lovers, with many tears, were buried together in one grave." This happened about 1288, at the time of Dante's young manhood. Boccaccio in the next century, writers and painters of later times, have made the tale a subject for their imagination.

Camille Saint-Saëns, in his *Portraits et Souvenirs,* has described Tchaikovsky's *Francesca da Rimini,* and compared it with Liszt's "Dante Symphony":

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony ... that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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Francesca da Rimini, which bristles with difficulties, and shrinks from no violence of effect. The gentlest and kindest of men has let loose a whirlwind in this work, and shows as little pity for his interpreters and hearers as Satan for sinners. But the composer's talent and astounding technique are so great that the critic can only feel pleasure in the work. A long melodic phrase, the love-song of Paolo and Francesca, soars above this tempest, this *bufera infernale,* which attracted Liszt before Tchaikovsky, and engendered his Dante Symphony. Liszt's Francesca is more touching and more Italian in character than that of the great Slavonic composer; the whole work is so typical that we seem to see the profile of Dante projected in it. Tchaikovsky's art is more subtle, the outlines clearer, the material more attractive; from a purely musical point of view the work is better. Liszt's version is perhaps more to the taste of the poet or painter. On the whole, they can fitly stand side by side; either of them is worthy of Dante, and as regards noise, both leave nothing to be desired."

• •

In Canto V of the *Inferno,* Dante is led by Virgil into the second circle of Hell, where are confined the souls of those who died in a moment of seizure by carnal sin. "I had come into a place mute of all light, that bellows as the sea does in a tempest, if it be combated by contrary winds. The infernal hurricane which never rests carries along

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the spirits with its rapine; whirling and smiting, it molests them. When they arrive before its rush, here are the shrieks, the complaint, and the lamentation. . . . And as their wings bear along the starlings in the cold season in a large and full troop, so did that blast the evil spirits; hither, thither, up, down, it carries them: no hope ever comforts them, neither of repose, nor of less pain."* Virgil points out familiar figures among those who are swept along by the tempest, which symbolizes the tempest of their own passion. There are Semiramis, Helen, Dido, Cleopatra, Achilles, Paris, Tristan. But Dante is moved to a bewildering pity at the sight of "two that go together, and seem to be so light upon the wind." As the wind swayed them in his direction, he called to them. "As doves, called by desire, with wings open and steady, come through the air borne by their will to their sweet nest, these issued from the troop where Dido is, coming to us through the malign air, so strong was the compassionate cry. . . . Then I turned to them and spoke, and began. 'Francesca, thy torments make me sad, and piteous to weeping. But tell me, at the time of thy

* Translation of Charles Eliot Norton (Houghton and Mifflin Co.)



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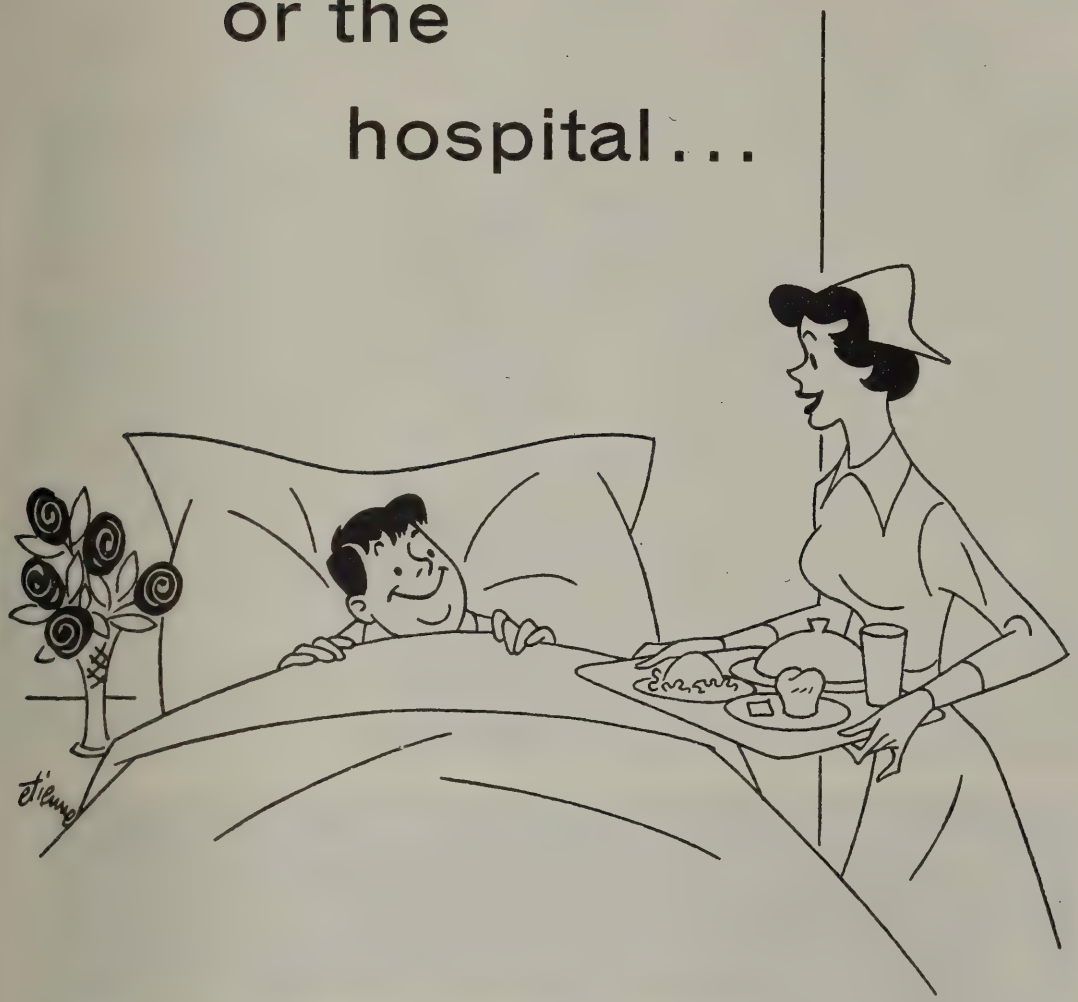
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sweet sighs, by what and how did love concede to thee to know thy dubious desires?' "

And this is Francesca's answer (which is quoted in the original Italian at the head of the score): " 'There is no greater woe than the remembering in misery a happy time, and that thy Teacher knows. But, if thou hast so great desire to know the first root of our love, I will do like one who weeps and tells.

" 'We were reading one day, for delight, of Lancelot, how love constrained him. We were alone and without any suspicion. Many times that reading urged our eyes to meet and took the color from our faces, but only one point was it that overcame us. When we read of the longed-for smile being kissed by such a lover, this one, who never shall be divided from me, kissed my mouth all trembling. Gallehaut was the book, and he who wrote it. That day we read no farther in it.'

"While the one spirit said this, the other was so weeping that through pity I swooned."



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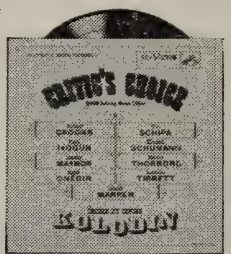
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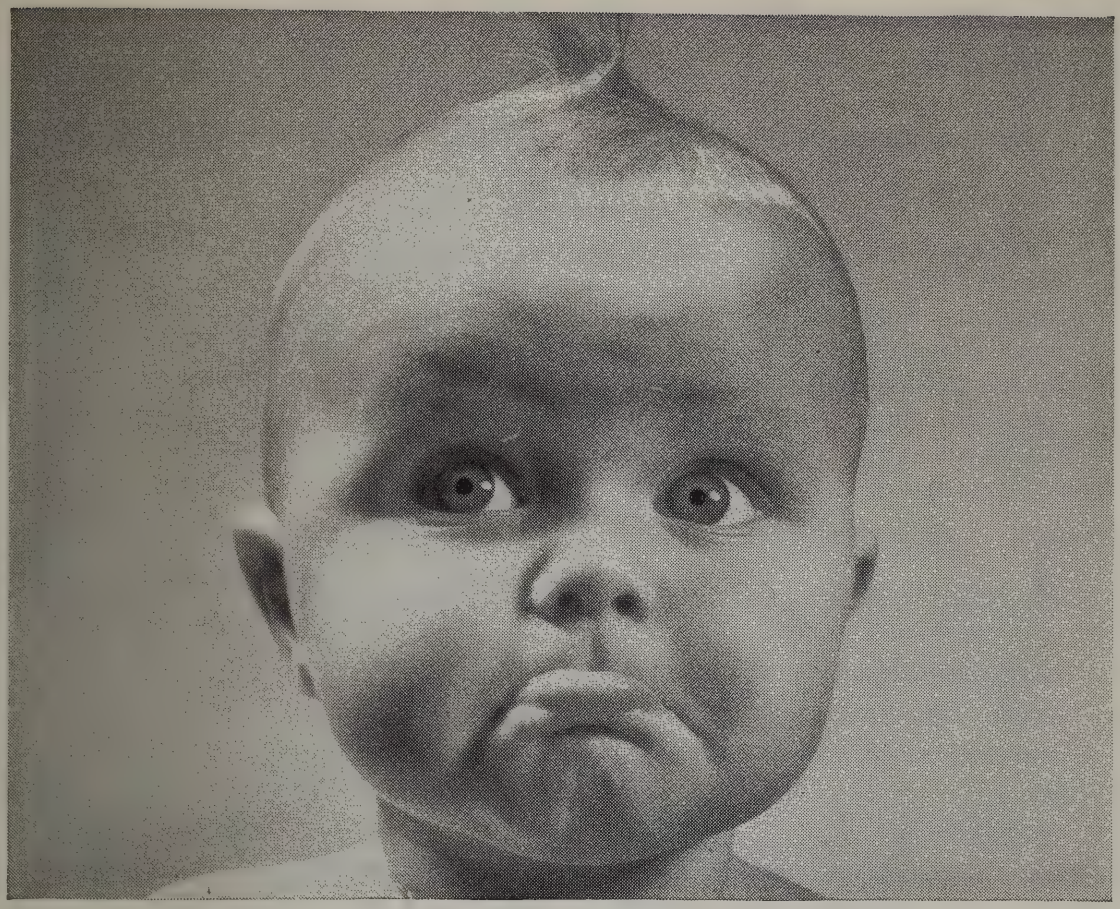
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By SERGE PROKOFIEFF

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891; died near Moscow, March 4, 1953.

Prokofieff completed his Second Violin Concerto in Russia, in the autumn of 1935. The first performance took place in Madrid, December 1, 1935, by the Madrid Symphony Orchestra, under Enrique Arbós. Robert Soetens was soloist. The composer was present at this performance. The first performance in this country was by the Boston Symphony Orchestra, December 17, 1937, Jascha Heifetz, soloist. It was again played with Mr. Heifetz as soloist, February 9, 1940, and April 1, 1949.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, bass drum, snare drum, triangle, cymbals, castanets and strings.

THE Second Violin Concerto of Prokofieff resembles the First in that display passages for the solo instrument are not allowed to retard the processes of orchestral development. The solo voice often takes its place among the rest as if contributing unobtrusive ornamental variations. The first two movements in particular are melodic in character, the soloist either carrying the burden of the melody, or setting it off by an interweaving of passage work while it is sung by other instrumental voices. Fulfilling this dual rôle, the soloist is seldom silent.

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The solo violin opens the first movement with a statement of the principal theme, in the first measures unaccompanied. After a short elaboration, the melodious second theme is also presented by the soloist over soft undulations in the strings. In the slow movement, the soloist, unfolding the principal melody, is at first accompanied by triplets in 12-8 rhythm. There are digressions in the theme and tonality before the final statement of the opening subject matter in the original E-flat major. The finale at once establishes its rhythmic and incisive character with chord passages for the solo instrument. It is more brilliant in style, melody becoming incidental. There is a brief episode in 7-4 time, and a coda in 5-4, the bass drum and staccato strings punctuating the solo part.

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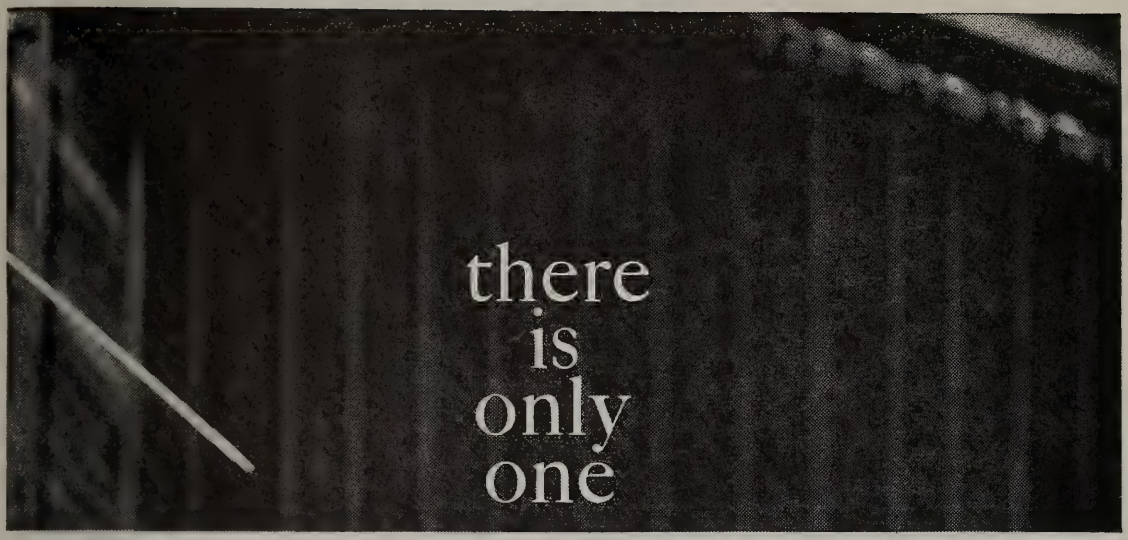
Prokofieff composed his First Violin Concerto (*Op.* 19) as long ago as 1913. It was not performed until 1922. The first performance in this country was by the Boston Symphony Orchestra, April 24, 1925, when Richard Burgin was the soloist. There was a second performance on December 14, 1928, Lea Luboshutz soloist, and a third, November 8, 1935, Joseph Szigeti soloist, and Richard Burgin conducting. It was performed by Isaac Stern at these concerts, January 9, 1948.

There are five concertos for pianoforte in the list of Prokofieff's works. The First Pianoforte Concerto was performed at these concerts March 25, 1938; the Second, January 31, 1930; the Third, January 29, 1926, February 5, 1937, February 26, 1943, and April 1, 1955; the Fifth, December 30, 1932. Gary Graffman was the soloist on April 1, 1955. In the first two performances the composer was the soloist.



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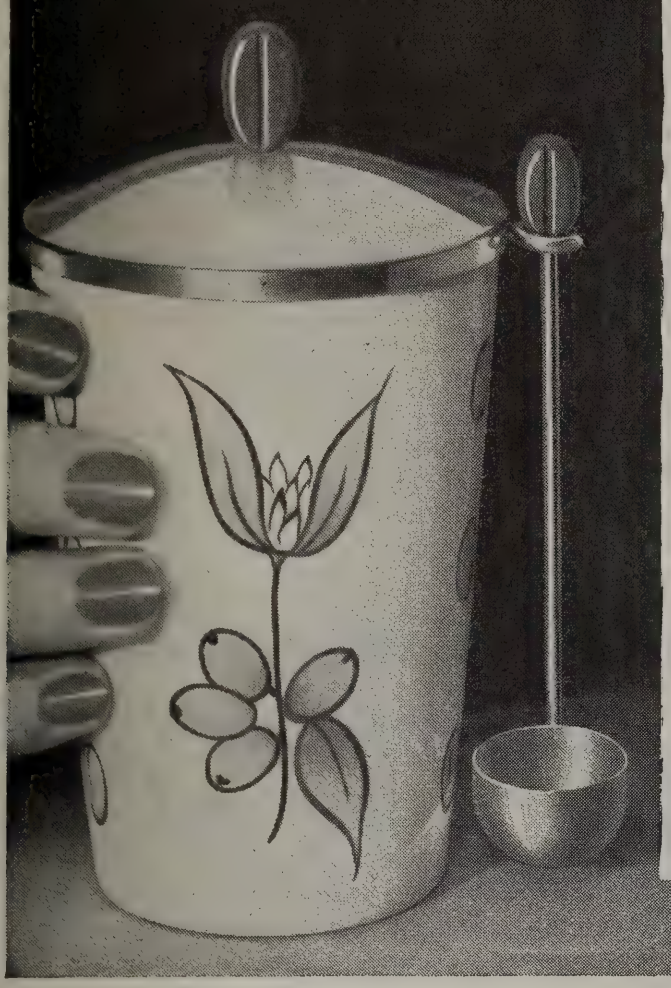
ZINO FRANCESCATTI

YEARS after Paganini's death, the father of Zino Francescatti studied violin with Sivori, then the only surviving Paganini pupil. The father, leaving Italy and becoming a naturalized Frenchman, played for years as 'cellist at the Marseilles *Opéra,* and in that city Zino was born August 9, 1905. Zino Francescatti learned to play the violin from his father as a small child and gave his first recital at the age of five. By these circumstances, Zino Francescatti can trace an unbroken thread of tradition handed down from the Genoese phenomenon.

Francescatti's mother was a violinist. His wife, *née* Yolande Potel de la Brière, is a violinist likewise, though no longer professionally active. Francescatti toured Europe extensively before he first came to the United States in 1939. He appeared with this Orchestra October 27, 1944, in Paganini's First Concerto; on March 31, 1950, in Bach's Concerto in A minor, and Saint-Saëns' Concerto No. 3; and on April 23, 1954, in Beethoven's Concerto.



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SAMUEL MAYES is the grandson of a Cherokee Indian. His father was a first cousin to Will Rogers. Born in St. Louis, Samuel Mayes studied there and at twelve went to the Curtis Institute of Music in Philadelphia, where he studied with Felix Salmond. He was nineteen when he joined the Philadelphia Orchestra. It was in 1948 that he became the first 'cellist of the Boston Symphony Orchestra. As soloist with this Orchestra he has been heard in the Concerto by Boccherini in B-flat and the Concerto by Kabalevsky.



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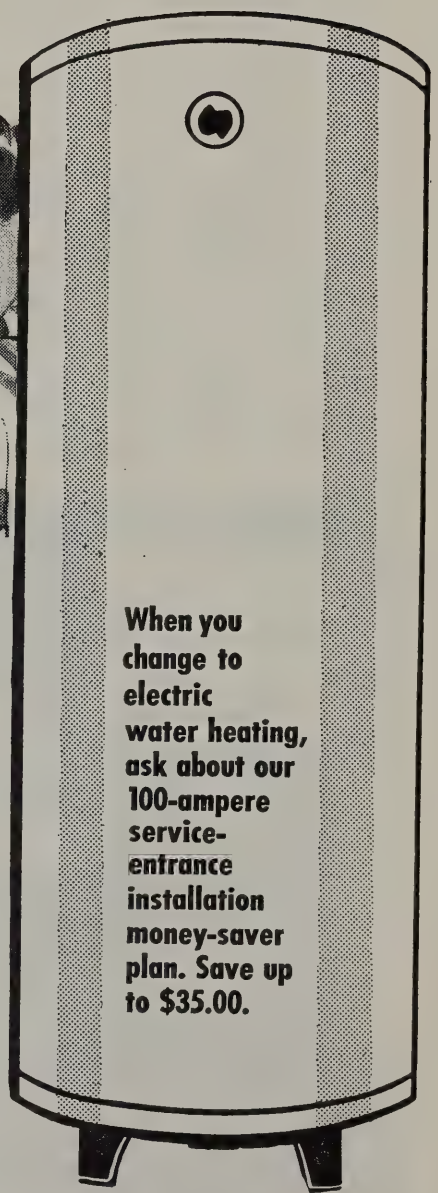
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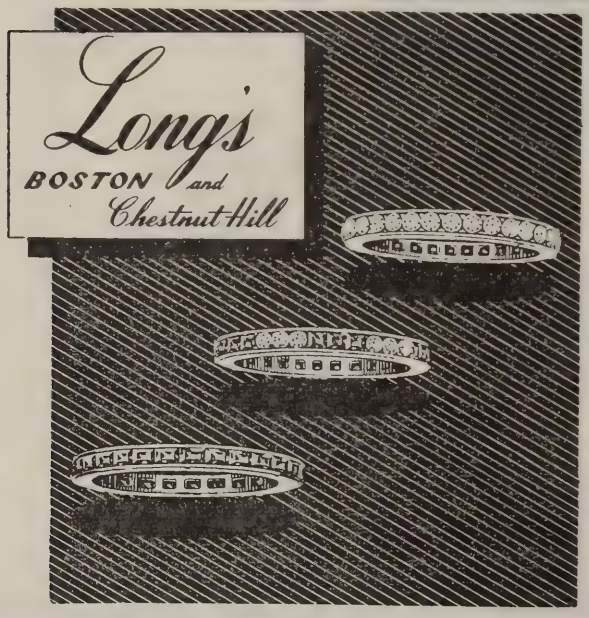
"The Violoopa in the Hollywood Hills"

By Ralph Berkowitz

(From the *Juilliard Review*, Spring, 1954)

If you ever write to a musician in Los Angeles don't take the trouble to look for his address in the telephone book. If your friend makes more than $475 a week (and which musician out there makes less?) he will have issued a strict injunction to the telephone people not to print his name and address. This is *de rigueur,* and also avoids unsought meetings with cousins from the hinterlands who happen to have an Aircoach round-trip with stop-over privileges permitting a tour of Beverly Hills.

So it is that recently in order to find a Hollywood address I went straight to the heart of the matter and thumbed through the Musicians' Directory of Local 47, A.F. of M., Los Angeles, California, a tidy volume which most Los Angelenos would as soon be without as a pair of turquoise nylon shorts. The little book contains the names



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and addresses of musicians who pay their yearly dues to the Los Angeles Local; its second half lists these same musicians under the instrument which they serve in the practice of their art. I was slightly shaken as I went along, to notice in firm bold print along with such stand-bys as 'clarinet' and 'string bass' the instruments 'basifon' and 'bass can.'

Now I am a musician from way back who can hold his own with the Harvard boys in any discussion of hidden fifths in Brahms or the realization of a figured bass in a Bach Cantata. I can also sound wise when it comes to the *cancrizans* of a tone-row in Schoenberg, but I realized that Local 47, A.F. of M., had me when it came to a 'basifon' or a 'bass can.'

A good musician is an honest soul and one thing, as Cherubini said, leads to another. Having chanced upon 'basifon' and 'bass can' under the *B's,* I thought that the rest of the alphabet would perhaps reveal a few more instruments native to the Hollywood Hills. Missing 50 or 60 pages in my ardor, I came up suddenly among the *V's* and ran my finger slowly down the list. There they all were: 'viola,' 'viola



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da gamba,' 'viola de pardessus' — how many musicians' unions in the whole world could boast of listing players of this dignified old beauty? — 'viola d'amour.' Fine: Local 47 was but another proof that Hollywood had drawn to it the cream of the world's artists. 'Viola d'amour,' with its lovely name linked in the mind's eye to Bach and Frederick the Great and Potsdam and Voltaire, was followed, however, by 'violoopa.' Yes, 'violoopa,' and underneath it, the name of Harry Lewis, its sole practitioner in the vast reaches of Los Angeles County. Did Harry invent the 'violoopa' or had he discovered it in the Copenhagen Museum? Did he work for long years to perfect this new achievement in man's search for self-expression, or had he walked into Wurlitzer's and bought one for $79.50, black leatherette case and music stand included? I don't think I'll ever know. But I do know that if Jack Warner or Sam Goldwyn want a 'violoopa' in their next opus, Harry Lewis is their man. Close on Harry's heels came 'Washboard' and 'Artistic Whistling.' Lawrence Vogt is the 'Washboard' boy and even the thought of Larry practicing wasn't fascinating enough to stop me from reading the six names of the 'Artistic Whistlers.' Nothing could persuade me that three of them



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weren't more artistic than the other three. When I engage an Artistic Whistler my choice will be either Ruby O'Hara, Rubye Whitaker or Muzzy Marcellino.

As in all other fields of American enterprise, music in Hollywood is undoubtedly controlled by the laws of supply and demand. Yet one is given cause for wonder and serious reflection by some of the statistics in Local 47's directory. There are for instance no less than 2,036 dues-paying clarinet players but only four are listed as available for the contra-bass clarinet. Similarly there are about 2,400 violinists vying for those lush moments accompanying screen credits at the opening of a picture, but only two of the boys have taken up the 'electric violin.' For all its vaunted progressiveness I think Hollywood is lagging here.

Some of the instruments listed in the directory, such as 'Gooch-Gadget,' 'Cow Bells,' 'Chinese Moon Harp' or 'Goofus Horn' are so patently required by the wide demands of the film industry that one easily understands their sharing directory space with the piano, English concertina, or mandolin. But when you stumble upon a 'Jug' or 'Music Cutter' the problem becomes deeper. What for instance does one do with a 'Jug,' and how is it practiced? Is it blown into, scratched with a mandolin pick or tapped with drum sticks? Similarly

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with the work of Louise Field, who is down as the only 'Music Cutter' in the Local. Does she, I wonder, work with shears or a razor blade? Is she engaged by slow-witted pianists who don't know what to leave out in Liszt's *6th Hungarian Rhapsody,* or does she get along entirely on her own, snipping a phrase here, a cadence there, and in general reducing compositions to size?

Of all the instruments which have sprouted in the halls of Local 47 down on Vine Street only one has achieved international renown. This, of course, is the 'bazooka' which Bob Burns immortalized. Its other exponent, Clyde B. (Rusty) Jones, has not, to my knowledge at least, developed his public to the point of becoming a household name who can pull down $2,000 for an appearance. I feel certain that others among these instrumentalists are only biding their time, waiting for the nation to learn the fascination of the 'Drumbukki,' the 'Linnette' or the 'Marimbula.'

On the other hand, such a well-known phenomenon of musical art as the 'One Man Band,' indigenous to every Amateur Hour, is represented in Southern California by only three union men! Here again is one of those strangely unbalanced situations. For, while there are

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(*Continued from page 1168*)

medium; her recent works deal largely with children, and denote a social awareness and sympathy for the younger generation rare and surprising in one so young.

Portrait

NORMAN ROCKWELL (Stockbridge, Mass.) needs no introduction; he is internationally famous for his magazine covers and commercial work. We suspect that he would like to give more time to the fine arts. He is a realist, of course. This portrait imparts the high degree of sensitivity and competence reflected in his work.

Max

WILLIAM SCHULTZ (Pittsfield, Mass.), young and with good talent, does best perhaps in his portraits. Highly realistic and with well-defined palette he paints with assurance to produce convincing portraits and characterizations. Unobtrusively he often paints landscapes conspicuous for their charm and quiet dignity.

Rush of Waters
The Old Inn
Lifting Fog

W. LESTER STEVENS (Conway, Mass.), member of the National Academy, is famous for his oils of the Berkshire countryside. Also a fine portraitist, his work is found in many important collections. His landscapes, done in deep and glowing colors, are truly sweeping and depict with warmth and majesty the hills which are his home.

Moonlit Wave
Fish Bowl, Tanglewood

KARL ZEISE (Boston, Mass.) is an ardent water colorist as well as a member of the cello section in the Boston Symphony Orchestra.

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Symphony No. 4 in B flat
Aria: "Ah perfido!"
(Elisabeth Schwarzkopf)
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Symphony No. 5 in C minor
Aria: "Abscheulicher!"
(Elisabeth Schwarzkopf)
Angel 35231

"Pastoral" Symphony No. 6 in F
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only three 'One Man Bands' paying dues, there are 3,652 pianists, enough to give piano recitals in Carnegie Hall every night including Sundays for the next ten years, before one of them has to learn a new program.

I like to think that, like musicians all over the world, the Hollywood folk also enjoy getting together now and then for an evening of chamber music. What repertoire, for instance, wafts out over the smog when Obed O. Pickard, Jr. at the 'Autoharp,' Friday Leitner on the 'Tin Whistle,' H. Garcia Granada on the 'Bandurria,' and Dorothy Hollowell at the 'Bass Can' get together? Can it be that they let go on a transcription of Schubert's *Death and the Maiden* quartet, or is it now and then a slow movement from one of the opus 18's? Or perhaps Irving Riskin, the Local's 'Tune Detective' comes forth with an original work for the combination, something midway between a Chopin *Ballade* and the third act of *Wozzeck*. Whatever the case may be, I do hope for an invitation to one of these get-togethers on my next trip to the coast. Come to think of it, I'm going to stop in at Wurlitzer's in the morning and try to pick up a violoopa. That way I'd be able to join in the fun.



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MUSICOLOGY *à la Française*

Stuart Grover, in the current issue of the magazine "Spins and Needles," follows some pointed observations on the nature of musicological procedure with an imagined composition based on American Folk Song by an extremely talented young lady scholar in a French class:

WHILE the rest of the students glanced impassively over such things as

Haricots pour le dejeuner,
Haricots pour le diner,
Haricots pour le souper,
Haricots, Haricots, Haricots!,

our gifted young lady musicologist, with a kind of boldness and vision which would have surprised even Engine Charlie, conceived and executed the following plan. Selecting from the *Encyclopédie* two of the best known cowboy songs, she copied them (with scrupulous attention to detail) in their French translation, and composed an entirely unprecedented musical setting scored for 'cello, clarinet, prepared piano, and wastebasket. The piano was prepared by means of a comb (slipped over the strings), a set of car keys (thrown carelessly on the strings of



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the bass region), sheets of 8½ x 11 bond (placed at random), and a half-eaten O Henry bar. At class time, when the students (gently coughing, and smelling faintly of old volumes) had assembled themselves, and when the instructor was looking expectantly at our lady genius (who was at that moment surreptitiously wiping chocolate off of high C), she announced the intent of her performers and led them in a memorable performance of the two Franco-American cowboy songs — but not before she had passed the following program to each member of the group:

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Deux Cantates Sauvages, composées à deux textes de chansons *cowboy*[1] trouvées dans *l'Encyclopédie de la Conservatoire* (sans musique) et interprétées à la manière très expressive.

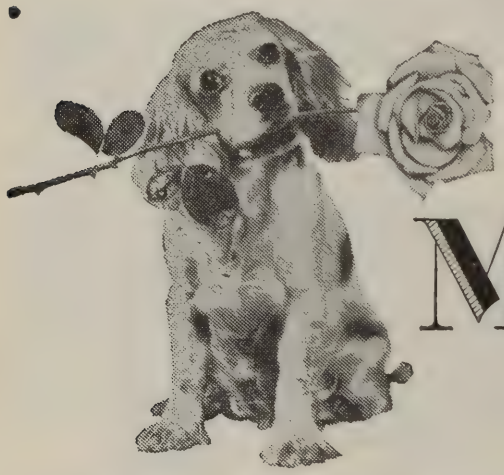
(Silence, s'il vous plaît, pendant la performance)

I

Oh, ne m'enterrez pas dans le prairie solitaire
Où les coyotes sauvages hurleraient sur moi —
Où sifflent les serpents à sonettes
Où le corbeau s'ébat librement
Oh! ne m'enterrez pas dans le prairie solitaire![2]

[1]Suivant l'Encyclopédie, "on donnait le nom de *cowboy* à des bouviers montés, loués par les propriétaires pour garder leurs troupeaux dans les Montagnes Rocheuses et les vastes territoires du Sud-Ouest."

[2]De ce chant triste, dit l'Encyclopédie, "Si jamais un chant vraiment pathétique prenait naissance, il était assuré de faire son chemin dans les vastes prairies (*range*) et d'être entendu autour de feu de chaque campement.



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II

Va, va, petit veau[3]
Tu seras bientôt un jeune boeuf.
Ta mère fut élevé à la Texas
Où croissent le datura et le sparganum;[4]
Maintenant nous allons te gaver des figues de Barbarie et des pois chiques[5]
Jusqu'à tu sois prêt à prendre le chemin d'Idaho.
Oh! tu feras de la soupe pour les peaux-rouges[6] de l'Oncle Sam.[7]
C'est du boeuf, une masse de boeuf[8] — tu l'entends crier?
Va, va, petit veau — car les peaux-rouges te mangeront bientôt.

---

[3]C'est à dire, en la langue Américaine, *"Git a-long, littul dogie."*

[4]Les *cowboys* les appèlent *"jimson weed"* et *"sand burr"*.

[5]Ces intéressantes specimens botaniques du sud-ouest de l'Amérique du Nord sont appelés des *"prickly pears"* et *"challa"*.

[6]En Amérique on les appèlent *"red skins"*.

[7]"L'Oncle Sam" est le vrai personification de l'esprit bienfaisant qui garde les citoyens des États-Unis.

[8]C'est à peu près impossible d'interpréter autrement cette phrase bizarre, *"heap beef"*.

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MOZART – APHORISMS

By FERRUCCIO BUSONI

(As printed in "The Sackbut," Vol. 11, 1921)

This is how I think of Mozart: he is up to the present the most perfect manifestation of musical talent.

The pure musician looks up to him disarmed and content.

His short life and fecundity enhance his perfection to the point of the phenomenal.

The untroubled beauty of his work irritates.

His sense of form is almost superhuman. Like a masterpiece of sculpture, his art, viewed from any side, is a perfect picture.

He has the instinct of the animal to adapt his task to the utmost limit, but not beyond that of his powers.

He does not attempt anything rash.

He finds without seeking and seeks not what is undiscoverable, that is to say perhaps rather undiscoverable for him.

He possesses an unusual wealth of material but never exhausts it.

He can express a great diversity of things, but never attempts to utter too many at once.

He is passionate, but preserves chivalrous form.

He bears all characters in himself, but only as their exponent.

With the riddle he provides the solution.





His standards are astonishingly true, but they can be measured and defined.

He disposes of light and shadow, but his light does not pain, and his darkness shows a clear outline.

He has a witticism ready to meet any situation, even the most tragic; in the merriest he can present a solemn mien.

He is universal through his adroitness.

He can draw upon any glass because he never drinks one to the dregs.

He stands so high that he sees further than all, and therefore sees everything on rather a small scale.

His palace is immeasurably great, but he never steps outside the walls.

Through the windows of it he sees Nature. The window frame is also the frame of nature.

Gladness is his predominant feature. He covers even the most unpleasant things with a smile.

His is not the smile of a diplomat or an actor, but of a pure mind, yet that of a man of the world.

His mind is not pure through lack of knowledge.

He has not remained simple and has not become *raffiné*.

He has a temperament but not a nervous one, he is an idealist but not unmaterial: a realist without unpleasantness.

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In him the antique and the rococo are combined to perfection, though without resulting in a new architecture.

Architecture is the art most akin to his.

He is the prime and round number, the sum total, a conclusion and not a beginning.

He is as youthful as an adolescent and wise as an old man — never out of date and never modern: carried to the grave and yet ever alive. His very human smile transfigured still beams upon us.



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GOETHE AND MUSIC

By Mosco Carner

(Quoted from "The Musical Times," February, 1956)

Goethe (like Shakespeare) is one of those rare poets whom Polyhymnia has almost as much right to claim for herself as has her sister muse Euterpe. Like another Pied Piper, Goethe cast a magic spell upon a long train of composers, attracting by the siren call of his verses some of the greatest. He was indeed the musician's poet *par excellence.* (It would be interesting, for example, to speculate on the course the *Lied* would have taken from Schubert to Hugo Wolf, had Goethe never existed.) Yet what was Goethe's own attitude towards an art that owes so much to the inspiring force of his poetry and plays? And equally important, was Goethe, whose lyrical genius quivered and glowed with inner music, musical in the sense in which we comprehend the term? The recent publication of a booklet examining Goethe's relation to Bach* provides a convenient occasion to expatiate on these questions in a general way.

* "Goethes Verhältnis zu Bach," by Friedrich Smend. Carl Merseburger, Berlin.

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After reading his famous conversations with Eckermann and ploughing through the voluminous yet rather dull correspondence that passed between him and his musical mentor Zelter, one is left in no doubt that Goethe's interest in music and its problems was both sincere and profound. Yet there is nothing in all these writings to show that his interest, persistent and searching though it was, was prompted by more than a purely intellectual curiosity. We cannot resist the impression that in his approach to music Goethe evinced the mind of a scientific inquirer rather than that of an intuitive artist. He seemed to perceive music, not so much as the product of the creative imagination but as a fascinating manifestation of natural laws in the world of organized sound. It almost became for him a subject of natural science. In his unfinished "Tonlehre" (a pendant to his better-known "Theory of the Colours") he sought to analyse music simply as a natural phenomenon, attempting to probe into the immanent laws which he assumed must underlie the genesis of intervals and chords. Similarly, in his letters to Zelter there is a good deal about the critical interval of the third and the enigmatic contrast of mood produced by its major and minor mode. Such inquiries and speculations bear witness to an impulse to penetrate the secret of the musical art from a predominantly rational angle. As he said to Eckermann, "It is more through *reflection,* and thus in a more general manner, than through *enjoyment,* that I approach music." And to Zelter he frankly confessed that in his endeavour to find a rational, logical explanation for what he enjoyed in music, he was missing a third of life's pleasure. The crux of the matter is that Goethe, so uniquely endowed with intuition and perception in other spheres, lacked that mysterious organ which enables its owner to transform listening into *musical experience* — that is, to obtain that enrichment of his aesthetic self which only the art of music can provide and in the last analysis defies verbal definitions. To put it more bluntly, Goethe was intrinsically unmusical.

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There was, moreover, a curious suspicion, even malaise, in his attitude to music. Of all the arts, music was the one that appeared to Goethe to possess in the highest degree a quality which he called *das Dämonische,* and "the demonic," he revealingly told Eckermann, "is not in my nature though I am subject to its influence." To this Olympian serenely surveying the world from his little Weimar throne, music was the most irrational of the arts, unsettling, disturbing, even dangerous in its general effect – which was perhaps the chief reason why, for all his admiration, he failed to come to terms with the music of Beethoven, to him a musician "possessed by demons." And if he rejected Schubert's settings of his verses, it was partly because they struck him as too romantic, which in Goethe's language signified the



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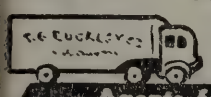
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irruption into classical art of the purely emotional, i.e. of irrational, instinctive forces. (In this context it is perhaps worth recalling that Thomas Mann held similar views on the power of music, going even further than Goethe by ascribing to it an insidiously disruptive, pathological quality. Thus the composer-hero of his great symbolical novel "Dr. Faustus" ends in madness; and in a lesser-known story, "Wälsungenblut," it is a performance of "Walküre" that finally destroys the last barrier which had so far prevented a brother and a sister from forming an incestuous relationship.)

True, to some extent Goethe's views on music were conditioned by the eighteenth-century rationalists who believed firmly and uncompromisingly in the superiority of pure reason over the emotions and sense-perceptions. Had not Descartes contended that there are elementary *a priori* concepts from which the whole of knowledge can be deduced *mathematically?* As for music, had not Leibniz defined it as "an unconscious *mathematical* problem of the soul"? Goethe, who at one stage of his development had come under Leibniz's influence, seems to echo the dictum of the German philosopher when he once likened

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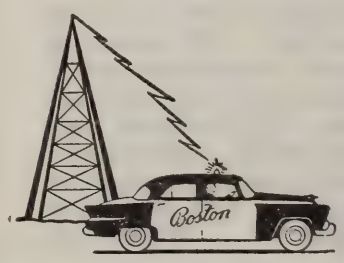
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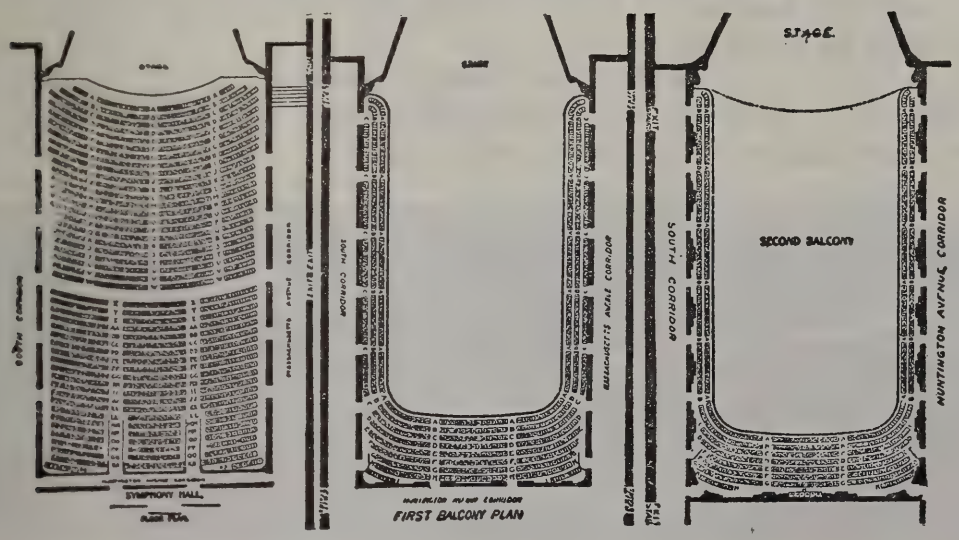
some Bach fugues "to illuminated *mathematical* problems whose themes are so simple though they produce such extraordinary poetic results." It it certainly most remarkable that Goethe, once the stormy petrel of romanticism in German literature and a close witness of the rise of romantic music, should in later years have become a rigid rationalist who would concede a piece of music a *raison d'être* only in so far as it proved susceptible of clear, logical exegesis. To be comprehensible and have meaning, he would postulate, a composition should serve an extra-musical purpose that could readily be grasped by the intellect. He almost came to deny music a purpose in itself, and, hence, an autonomous status. The principle of Art for Art's Sake he would no doubt have considered not only incomprehensible but alien to the very nature of music as *he* saw it. This is a point of view represented in our time by the Soviet aestheticians, whose doctrines are fundamentally identical with eighteenth-century rationalist aesthetics though they are now pressed into the service of a political ideology. The purposes Goethe wanted music to serve were religious, moral and educational. Thus, he would place church music on the highest pinnacle. Even if

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divorced from such lofty aspirations, music should provide the most polished form of intellectual entertainment: it should delight the mind by beautiful harmonious proportions, finished craftsmanship, and a neat expression of refined emotions. Significantly, he preferred Bach, Haydn, Mozart and even such mediocrities as the classicistic Zelter and Reichardt, to Beethoven and Schubert.

Given this rationalist bias, it was inevitable that Goethe should have derived his greatest pleasure from word-inspired music. His enjoyment of instrumental works was largely confined to such as would, by virtue of an overtly programmatic character, suggest to his mind something tangible and capable of verbal description. One of his favourite pieces of this kind was the young Bach's charming trifle "Capriccio sopra la lontananza del suo fratello amatissimo." Yet even in such music there was still some obscurity as to the exact meaning of this or that passage. No such difficulty existed in vocal compositions. Here, Goethe felt the text furnished him with a clear pointer to what the composer wanted to convey to his listeners. It was in songs, oratorios, and operas that Goethe found a rational equation between music and meaning, seemingly the *sine qua non* for his enjoyment. These genres were free from the tantalizing elusiveness which so disconcerted and baffled him in the higher forms of instrumental music. There is a scene in his great

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novel "Wilhelm Meisters Lehr-und-Wanderjahre" in which Goethe makes this very point through the mouth of his hero. Wilhelm and his friends have been listening to an old harpist. He had played an instrumental piece and now Wilhelm asks him to sing a song:

"Give us something that shall entertain the spirit and the heart as well as the senses," said Wilhelm. "The instrument should but accompany the voice; for tunes and melodies without words and meaning seem to me like butterflies or finely variegated birds, which hover round us in the air, which we could wish to catch and make our own; whereas song is like a blessed genius that exalts us towards heaven, and inspires the better self in us to attend to him."

This brief excerpt alludes to three important aspects of Goethe's attitude to music: the moral purpose he ascribes to song, his marked preference for vocal music and the reason for it, and finally his views on the relation between words (voice) and music, the eternal bone of contention between poet and musician. It is this last aspect which needs elaboration.

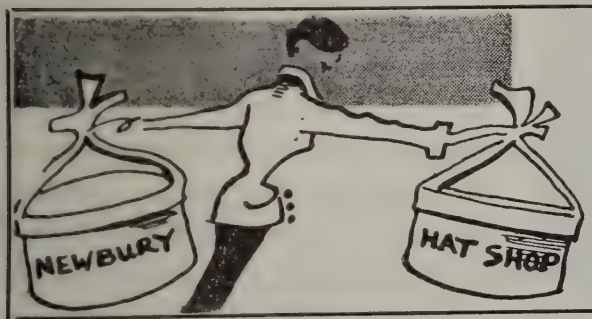
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"The instrument should but accompany the voice," says Wilhelm-Goethe. In this emphasis on the purely accompanying function of music in a song the great poet reveals himself a true child of the eighteenth century. Like the majority of contemporary writers and musicians, Goethe contended that the principal task of a song-composer lay in merely throwing the verses into slightly sharper relief and in intensifying – yet within very narrow limits – the emotional quality of the words. The effect of the words as such, their accentuation and inflexion, must on no account be endangered by the musical setting. (This aesthetic, incidentally, still governs most French composers in their song settings and is responsible for one of the chief stylistic differences between the German *Lied* and the French *mélodie*.) To recreate a poem in musical terms – that is, to set it in such a manner that the music will represent a perfect transmutation of the mood and imagery of the verses, with words and setting now coalescing into a new entity – this Goethe considered an arrogant and intolerable encroachment on the poet's sacred primacy. He thus believed the measure of a successful song-composer to lie in the extent to which the latter subserved the poet: *prima le parole dopo la musica* was the

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angle from which he judged the settings of his own verses. Small wonder, then, that he should have lavished such praise on the songs of Reichardt and Zelter, who were bound by the narrow aesthetics of their age and scarcely ever dared questioning the poet's hegemony over the musician. They served Goethe's ideal to perfection. Yet not many years passed before the young Schubert, with a single stroke, swept away these obsolescent conventions when in his "Erlkönig" he raised the music to the plane of Goethe's great dramatic ballad. It was like the writing on the wall. But the Sage of Weimar coldly ignored it. What would Goethe have thought of Wolf's settings of his verses? He might possibly have approved of the fastidious declamatory treatment of the words but he would have certainly been dismayed at Wolf's symphonic piano.



Boston Symphony Orchestra

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CONCERTO IN A MINOR FOR VIOLIN AND VIOLONCELLO, *Op.* 102

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.

Brahms composed this concerto in the summer of 1887 at Thun in Switzerland. It had a rehearsal performance at the Kurhaus in Baden-Baden, when the composer conducted and the solo parts were played by Joachim and Hausmann. The first public performance was at Cologne, October 18, 1887, with the same soloists, Brahms again presiding. Theodore Thomas gave the first performance in America in New York, January 5, 1889, when the violinist was Max Bendix, the cellist Victor Herbert. The Boston Symphony Orchestra gave the first Boston performance on November 18, 1893, with Franz Kneisel and Alwin Schroeder as soloists. The concerto was performed after Brahms's death, April 10, 1897, and again on January 31, 1902, with the same soloists. There were performances on January 21, 1910, with Willi Hess and Alwin Schroeder, and February 23, 1917, with Anton Witek and Henrick Warnke. It was again played at a Brahms Festival, April 26, 1933, when the soloists were Richard Burgin and Jean Bedetti. A performance on January 18, 1924 with the same soloists was the last in the Friday and Saturday series.

BRAHMS' "double" concerto was his last orchestral work. It followed the Fourth Symphony by two years, the Second Piano Concerto by at least five. Perhaps this was the closest approach he could manage to undertake to that medium which seems to have been carefully avoided by most of the "great" composers — the concerto for violoncello. It is plain that he composed this work with Joseph Joachim in mind, and it may be guessed that he would not have been disposed at this mellow period of his artistic life to write a second violin concerto for a virtuoso, involving as it would a larger amount of display passagework than would have been to his taste at the time.

Joachim had been separated from his wife, and when he had sued

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for divorce Brahms had been in sympathy with Frau Joachim. A letter from him to her to the effect that he could not believe the charges against her had been read in court and had influenced the decision against Joachim. When, at length, the two old friends were ready to make their peace, Brahms sent him a score of this concerto with the unadorned inscription: "To Him for Whom It Was Written."

Brahms admitted, in a letter to Clara Schumann, that he was not so much at ease writing for the violin and 'cello as for his own instrument, the piano. "Indeed, it is not at all the same thing to write for instruments whose nature and timbre one has in one's head as it were only from time to time, and which one hears only with one's intelligence, as it is to write for an instrument which one knows through and through as I do the piano. In this case I know thoroughly what I am writing and why I write in this way or that." But Brahms, addicted to understatement, was to prove in the music itself that he knew a thing or two about the handling of string instruments, and how to match their double discourse with symphonic development to a good end.

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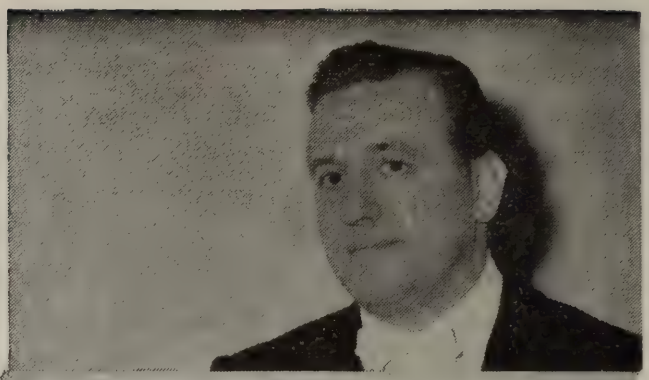
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JAMES STAGLIANO, above, is First Horn of the Boston Symphony Orchestra, president of Boston Records, and M. C. of Radio Shack's Thursday night two-hour programs on Radio Station WXHR.

"horning in" the mozart picture!

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FRIDAY AFTERNOON, APRIL 20, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 21, *at* 8:30 *o'clock*

HANDEL.....Suite for Orchestra, "The Faithful Shepherd"
(Arranged by Sir Thomas Beecham)

I. Introduction and Fugue
II. Adagio
III. In Tempo di Bourrée
IV. Minuet
V. Finale

MOZART.....Piano Concerto in D major, K. 451

I. Allegro assai
II. Andante
III. Allegro di molto

(*First performance at these concerts*)

INTERMISSION

HONEGGER.....Symphony No. 3, "Liturgique"

I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
III. Dona nobis pacem — Andante con moto

HONEGGER......"Chant de joie"

(*First performance at these concerts*)

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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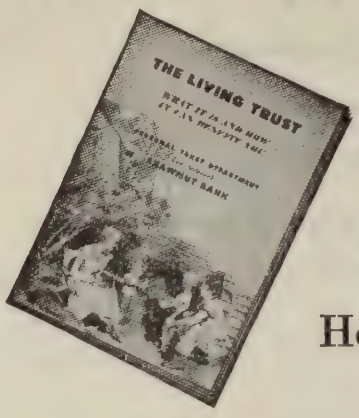
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Mozart will be remembered at the Berkshire Festival this summer when a portion of his C minor Mass is performed in the Shed concerts and a number of the master's works are included in the "Bach-Mozart" series. The programs of this series will be as follows:

FRIDAY EVENING, JULY 6: (CHARLES MUNCH) Mozart — Symphony in G Minor, K. 550; Clarinet Concerto, K. 622 (Soloist: BENNY GOODMAN); Symphony in D, "Prague"

SATURDAY EVENING, JULY 7: (CHARLES MUNCH) Mozart — Symphony in D, "Haffner"; Sinfonia Concertante in E Flat for Woodwinds and Orchestra. HUGH ROSS, Conducting the Yale Glee Club: Martinu—Military Mass; Cowell—Hymn and Fuguing Tune No. 11 (First performance: Set to a Thanksgiving Psalm from the Dead Sea Scrolls)

SUNDAY AFTERNOON, JULY 8: (LUKAS FOSS) Haydn—Symphony No. 86, in D major; Fine—Notturno; Haieff — Suite; Ives — "The Unanswered Question"; Bach—Piano Concerto in D Minor (Soloist: LUKAS FOSS)

FRIDAY EVENING, JULY 13: (BORIS GOLDOVSKY and PIERRE LUBOSHUTZ) Mozart—Concerto in F for Three Pianos, K. 242; Piano Concerto in A, K. 488; Concerto in E Flat for Two Pianos, K. 365 (Soloists: LUBOSHUTZ and NEMENOFF and BORIS GOLDOVSKY)

SATURDAY EVENING, JULY 14: (CHARLES MUNCH) Bach—Brandenburg Concerto No. 2 in F; Violin Concerto No. 2 in E (Soloist:

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WILLIAM KROLL); Suite No. 2 in B Minor for Flute and Strings (Soloist: DORIOT ANTHONY DWYER); Suite No. 3 in D

SUNDAY AFTERNOON, JULY 15: (CHARLES MUNCH) Bach—The Passion According to Saint John (with Chorus and Soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; James Joyce, bass; Mac Morgan, bass.)

The Shed concerts of the Festival will take place during the following four week-ends on Friday and Saturday evenings and Sunday afternoons (July 20-August 12). Charles Munch will conduct seven of the concerts, Pierre Monteux, two, and Leonard Bernstein, Eleazar de Carvalho and Richard Burgin one each. Soloists will include Rudolf Serkin and Jocy de Oliveira, piano; Zino Francescatti and Ruth Posselt, violin; and the following singers: Margaret Harshaw, Adele Addison, Eunice Alberts, Marguerite Willauer, Albert Da Costa, David Lloyd and James Pease.

Four works commissioned for the 75th anniversary season of this Orchestra and to be performed at Tanglewood, are those by Goffredo Petrassi, Walter Piston, Howard Hanson and Aaron Copland.

In addition, a series of chamber concerts will be given on the six Wednesday evenings of the Festival in the Theatre-Concert Hall:

July 4, The Kroll String Quartet; July 11, Benny Goodman and the Boston Symphony String Quartet; July 18, The Brass Ensemble, Margaret Harshaw; July 25, The Beaux Arts Trio; August 1, Rudolf Serkin and the Boston Symphony Woodwind Quartet; August 8, Zino Francescatti.



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IV. Pastorale
V. Finale

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I. Allegro assai
II. Andante
III. Allegro di molto

(*First performance at these concerts*)

INTERMISSION

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I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
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(*First performance at these concerts*)

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For the program of the extra concert on April 29, see page 1268.

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SUITE FROM *IL PASTOR FIDO*

(Arranged by Sir Thomas Beecham)

By George Frideric Handel

Born February 23, 1685 in Halle; died April 14, 1759 in London

---

This Suite was first performed by the London Philharmonic Orchestra in 1939. Sir Thomas Beecham conducted and introduced the Suite in this country with the St. Louis Orchestra December 13, 1940. He conducted it as guest of the Boston Symphony Orchestra on January 25–26, 1952.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, side drum, triangle and strings.

In the year 1710, Handel, a young man of twenty-six with a brilliant success in Venice to commend him, became Kapellmeister to the Elector Georg of Hanover, and was permitted to visit London in 1710. There he wrote his opera *Rinaldo* and at once put himself in a high position of public esteem. His second venture was *Il Pastor Fido* (*The Faithful Shepherd*), completed October 24, and produced November 26, 1712 at the Queen's Theatre, Haymarket. This time the



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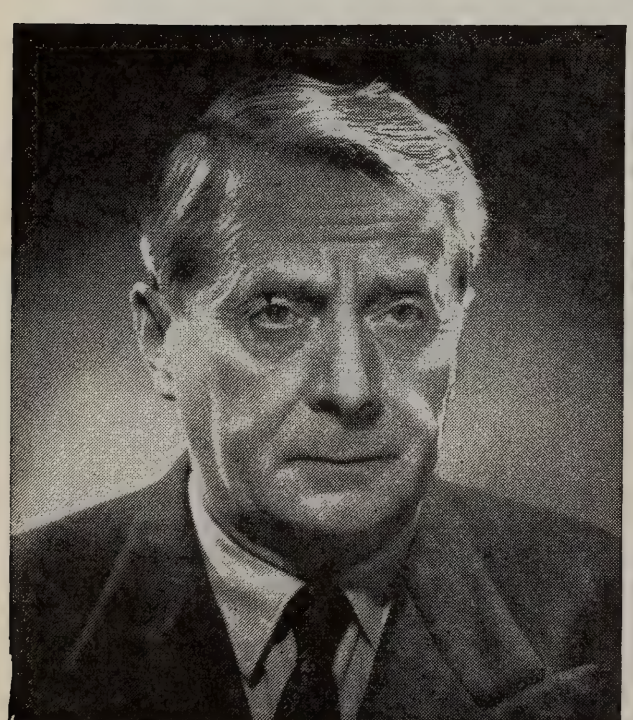
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score was sketchily put together and hastily produced. *Rinaldo* had been enjoyed in spite of its librettist, Giacomo Rossi. Rossi's second (and last) collaboration with Handel was in *Pastor Fido* and this, a tale of crossed loves in Arcadia, turned out to be still less convincing than the earlier one. The libretto was derived from Battista Guarini's pastoral play of 1585. The new manager of Her Majesty's Theatre, Owen MacSwiney, whether from poor luck or poor judgment, had assembled an indifferent cast, assigning the hero's rôle to a castrato newly imported from Venice, Cavalliere Valeriano Pellegrini, who proved to be second rate. The new piece became a subject for derision by such critics as Addison and Steele, who wrote that the German visitor had come back to England "full of conceit, and had found defeat." *Il Pastor Fido* dropped out of sight after six performances and Handel, having thus failed to live up to his earlier promise, redeemed himself handsomely with his next opera, *Teseo.*

Twenty-two years later, when Handel had become a revered figure in London with a string of operas to his credit, but not without bitter competition, he picked up the forgotten *Il Pastor Fido* score, enlarged

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it with a fuller orchestration, and revived it on May 16, 1734, with an entirely new cast. To give it a further boost he added a preliminary ballet-opera, *Terpsichore,* and announced the new combination for the Covent Garden Theatre, November 9, 1734:

"Theater Royal, Covent Garden, By His Majesty's command, on Saturday next, will be performed 'Pastor Fido,' an Opera with several additions, intermixed with Choruses, which will be preceded by a new Dramatick entertainment in Musick, called 'Terpsichore.' "

The "new Dramatick entertainment in Musick" was added for the exploitation of a newly famous ballerina, Mlle. Marie Sallé. About this star, Mark E. Perugini wrote (*Art of Ballet,* 1915): "Her appearances caused a furore. Royalty came to Covent Garden when she danced. The town flocked to see her and numerous duels were fought by ardent young gentlemen who trod on each other's toes when jammed in the crowds that endeavored to enter the theatre." The double bill ran for thirteen (or fourteen) performances. The popularity of the piece was apparently not upheld by the charms of Mlle. Sallé, who was better liked in her own Paris and who was later actually hissed on a London stage. Newman Flower in his biography of Handel calls her "licentious" and her satellites a "disreputable gang of females."

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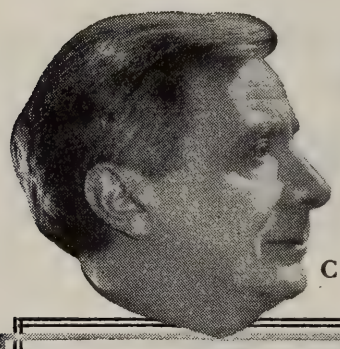
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The music of the opera reminded Lawrence Gilman of Alessandro Scarlatti and he described it as "full of the charming if somewhat facile conventions of the pastoral tone-poetry of its day, with its shepherd songs, shepherd dances and idyls. The names of the characters are delightfully typical – Mirtillo, Eurilla, Silvio, Dorinda; and the scene, needless to add, is in Arcadia." The work was presented in concert form in Town Hall, New York, March 1, 1952 by the New Friends of Music, conducted by Lehman Engel, when, according to the critical reports, the music was greatly preferred to its text.

Sir Thomas Beecham has arranged suites of Handel's airs before this one: a suite under the title *"The Gods Go a-Begging"* for Diaghileff's Ballet (London, July 16, 1928), and a suite *Amaryllis* drawn from various scores and likewise originally intended for ballet performance (CBS Orchestra, September 21, 1942). In compiling his Suite from *Il Pastor Fido,* he has arranged the numbers according to his taste where, in the original score, the orchestration is barely indicated.

The movements and their sources were thus described by Felix Borowski in the programs of the Chicago Symphony Orchestra:

I. The opening movement is the overture drawn from the second version of *Il Pastor Fido.* That written for the production of the





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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

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opera in 1712 was different. The movement opens with introductory material (Lento moderato, F major, 4/4 time). It leads directly into the fugue (Allegro, F major, 3-4 time), whose subject – as with Handel – is given to the first violins, the answer appearing in the second violins. The nuances in this, as in other movements, are those of the transcriber, for none is contained in Handel's score.

II. Adagio, D minor, 4/4 time. This section of the suite is drawn from the first version of the opera, where the solo is given to the oboe – Handel's favorite instrument. In Sir Thomas Beecham's scoring it is given to the flute.

III. In Tempo di Bourrée, F major, 2/2 time. In Handel's opera this movement follows the Overture. The Bourrées, as also the Gavottes, were among the most popular of eighteenth-century dance forms. The Bourrée came originally from Auvergne, but as early as the sixteenth century found its way into the French court, and was greatly admired by Catherine de' Medici, the consort of Henri II.

IV. Pastorale, Andante, E-flat major, 12/8 time. The Pastorale maintains its fluent rhythm throughout.

V. Finale, Allegro vivace, G major, 4/4 time. The music of this Finale is not contained in either of the versions of Handel's opera, as published in the collected edition of Handel's works by the Handel *Gesellschaft.*

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By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto, composed in Vienna, bears the date March 22, 1784. The whole work has not been performed hitherto by the Boston Symphony Orchestra, but Wanda Landowska, as harpsichord soloist, performed the final Rondo here December 31–January 1, 1926–1927. The accompanying orchestration consists of 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The composer's cadenzas, in the first and last movements, will be used in the present performances.

MOZART composed seventeen of his piano concertos in Vienna and this one is the sixth of these. By his letters, and by his notebook, which records the completion of each of his scores, we find that he wrote four concertos in quick succession, presumably for the Lenten period of 1784, a period when, in the absence of stage presentations, concert performances flourished. The first of these was the Concerto in E-flat major, K. 449, which he composed for his pupil Barbara Ployer, a fellow citizen of Salzburg then dwelling in Vienna. The Concertos in



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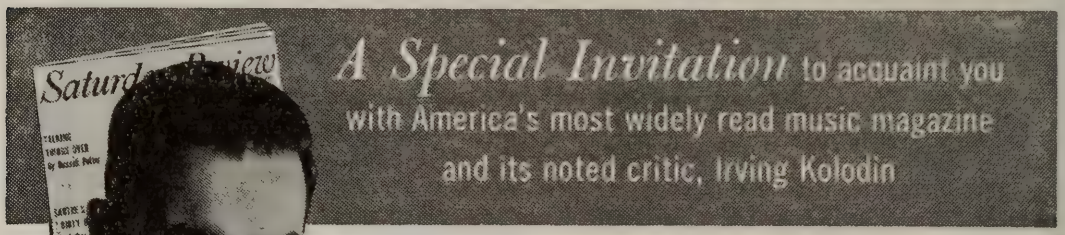
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B-flat, K. 450, D major, K. 451, and G major, K. 453, shortly followed. The G major Concerto was played by Fräulein Ployer at Döbling. It is obvious by their brilliancy and difficulty that the Concertos in B-flat and D were not intended for his pupil, but for his own use. A passage from a letter to his father on May 26, 1784, makes this clear.

"I really cannot choose between the two of them, but I regard them both as concertos that are bound to make a performer sweat. From the point of view of difficulty, the B-flat Concerto beats the one in D. Well, I am very curious to hear which of the three — in B-flat, D, and G, you and my sister prefer." It is interesting to note that of these four concertos the one in D alone relies upon trumpets for a brilliant tutti.

"The D major Concerto," Alfred Einstein has written, "seems like nothing more than a heroic and exuberant quick-march, with a song-like Andante, and a Rondo *à la* Joseph Haydn. Everything seems familiar and popular; yet at every instant there are surprises, an exuberance of spirit and a feeling of power, and unexpected refinements — like the piano passage in the recapitulation of the triumphal and yet passionate first movement, or the contrapuntal climax at the end of the second, or the very serious development section in the Rondo. The nineteenth century gradually lost any understanding for



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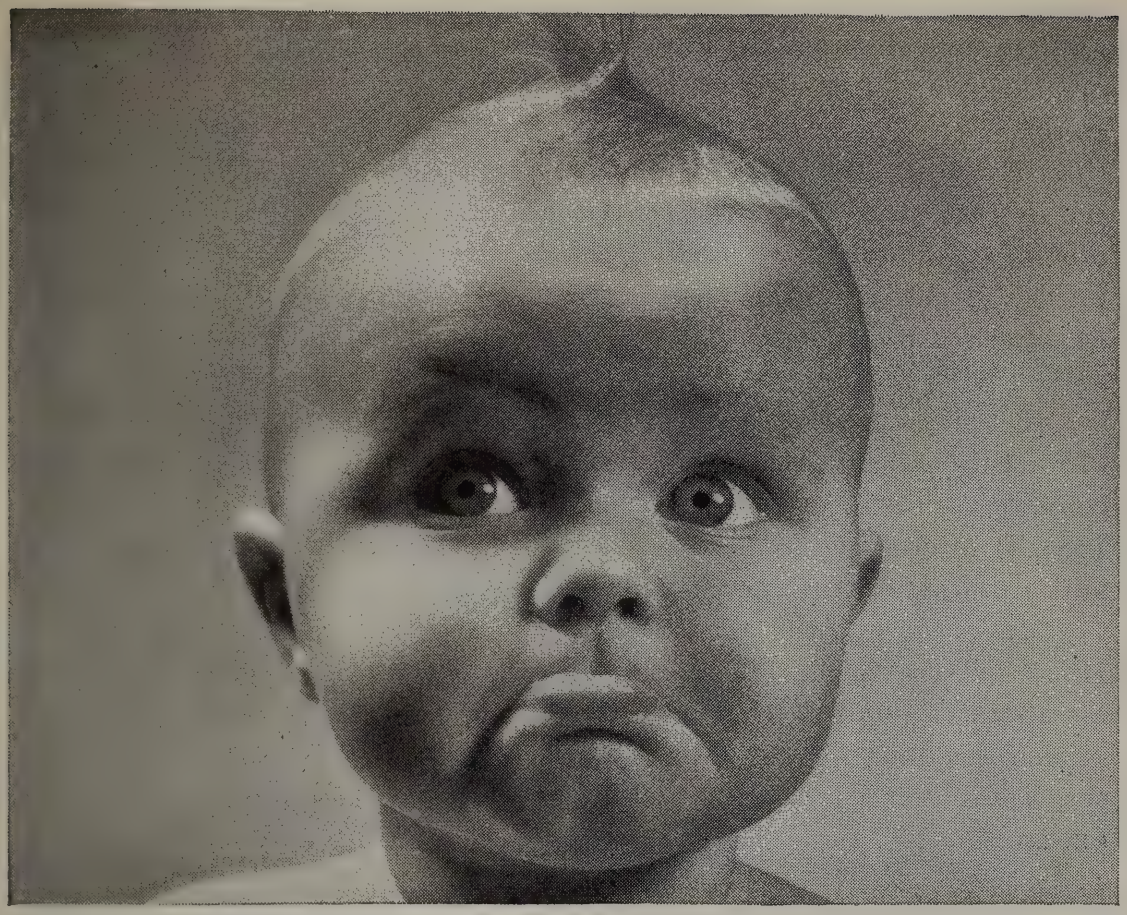
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such things, since it had lost the feeling for any definite framework, or any given forms. But Mozart's public included some listeners who could appreciate every subtle divergence from the expected. That is the special quality of these concertos — the fact that, in Mozart's own phrase, they are 'written for all kinds of ears, not just for the long ones.' Incidentally we may observe that few listeners had better musical ears than Mozart's sister Marianne. She pointed out a passage in the Andante in the D major Concerto that was too bare, and Mozart agreed with her and promised in a letter of 9–12 June 1784 to send her an ornamented variant. This variant survives, and is evidence that Mozart did not always play the solo part in the form in which it has come down to us." A letter from Mozart to his father, dated May 15, 1784, is interesting for its remarks about the concertos of this spring and also for showing the precautions which he took against piracy.

"I gave today to the mail coach the symphony which I composed in Linz* for old Count Thun and also four concertos. I am not particular about the symphony, but I do ask you to have the four concertos copied at home, for the Salzburg copyists are as little to be trusted as the Viennese. I know for a positive fact that Hofstetter made two

* K. 425

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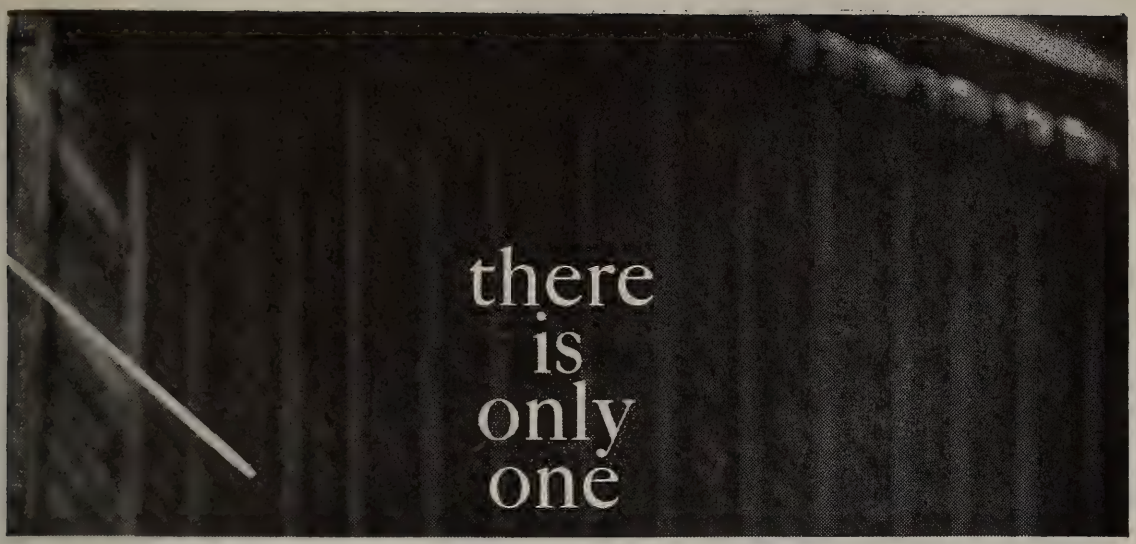
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copies of Haydn's music. For example, I really possess the last three symphonies he wrote. And as no one but myself possesses these new concertos in B-flat and D, and no one but myself and Fräulein von Ployer (for whom I composed them) those in E-flat and G, the only way in which they could fall into other hands is by that kind of cheating. I myself have everything copied in my room and in my presence. After careful consideration, I decided not to entrust the music to Menzel. Further, I formed the opinion, which I still hold, that the music would not be of much use to you, as, except for the E-flat Concerto, which can be performed *a quattro* without wind instruments, the other three concertos have all wind instrument accompaniment; and you very rarely have wind instrument players at your house."

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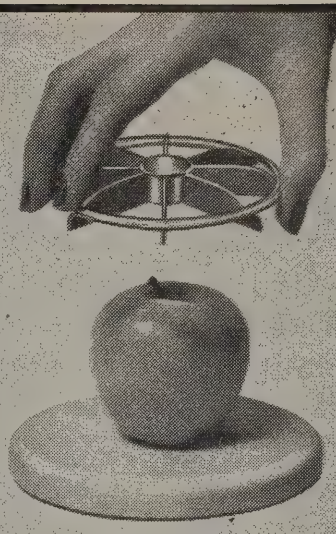
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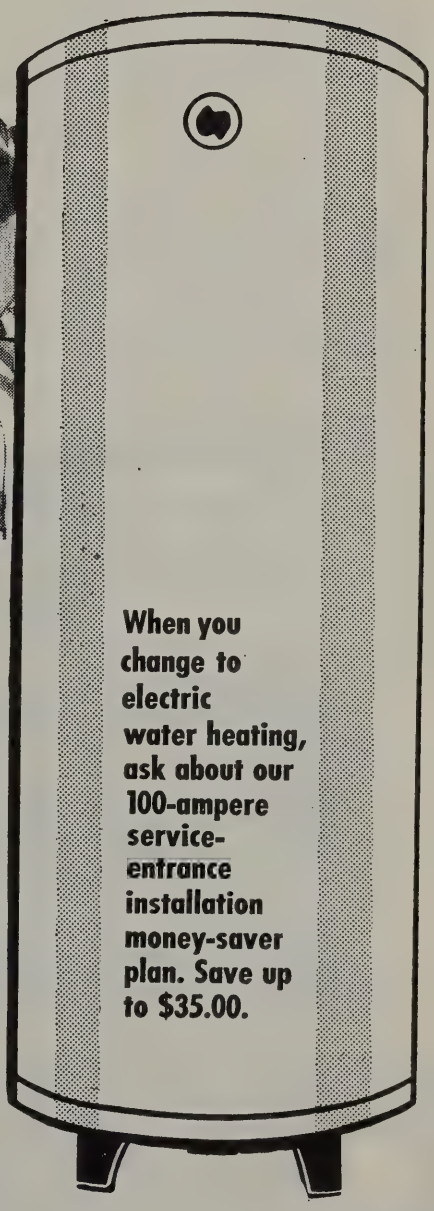
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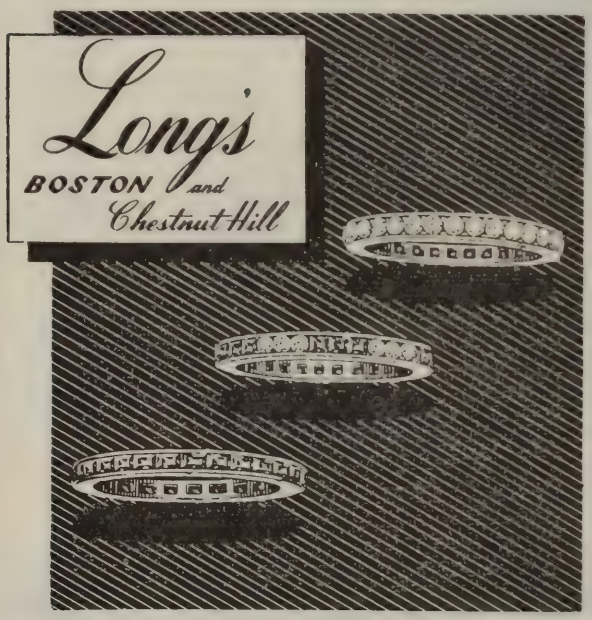
the second time; if three times, still slower. When a passage comes, up goes the arm, and, if there is to be an emphasis it must come from the arm, heavily and clumsily, not from the fingers. But the best of all is that when there comes a passage (which ought to flow like oil) in which there necessarily occurs a change of fingers, there is no need of taking care: when the time comes you stop, lift the hand and nonchalantly begin again. This helps one the better to catch a false note, and the effect is frequently curious" (1777). Nannette was then eight years old.

At Aurnhammer's: "The young woman* is a fright, but she plays ravishingly, though she lacks the true singing style in her cantabile; she is too jerky" (1781).†

"Whenever I played for him (Richter, a pianist), he looked immovably at my fingers, and one day he said, 'My God! how I am obliged to torment myself and sweat, and yet without obtaining applause; and for you, my friend, it is mere play!' 'Yes,' said I, 'I had to labor once in order not to show labor now'" (1784).

* Josepha Aurnhammer, famous pianist in her day, composer of piano pieces, married one Bösinhönig of Vienna in 1796.

† Beethoven found this fault with Mozart's playing.



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"It is much easier to play rapidly than slowly; you can drop a few notes in passages without any one noticing it. But is it beautiful? At such speed you can use the hands indiscriminately; but is that beautiful?" (1778).

"Give me the best clavier in Europe and at the same time hearers who understand nothing or want to understand nothing, and who do not feel what I play with me, and all my joy is gone" (1778).

"The Andante is going to give us the most trouble, for it is full of expression and must be played with taste. . . . If I were her (Rose Cannabich's) regular teacher, I would lock up all her music, cover the keyboard with a handkerchief, and make her practice on nothing but passages, trills, mordents, etc., until the difficulty with the left hand was remedied."

* *

Saint-Saëns, lover of irony and paradox, wrote a preface to his edition of Mozart's Pianoforte Sonatas, published at Paris in 1915, in which, after a discussion of the ornaments, he has this to say:



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"This music of Mozart during his early years is destitute of nuances; occasionally a piano or a forte; nothing more. The reason for this abstinence is because these pieces were written for the clavecin, and its sonority could not be modified by a pressure of the finger. Clavecins with two keyboards could alternate with forte and piano, but nuances, properly speaking, were unknown to them.

"In the 18th century, one lived more quietly than to-day, nor were there in music our modern habits of speed, which is often inflicted



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on ancient compositions to their great injury. It is necessary to shun in the case of Mozart this tendency to hurry the movements, as too often happens. His presto corresponds to our allegro; his allegro to our allegro moderato. His adagios are extremely slow, as is shown by the multiplicity of notes sometimes contained in a single beat. The andante is not very slow.

"It was the rule, in his time, not to put the thumb on a black key except from absolute necessity. This method of fingering gives to the hand great restfulness, precious for the performance of old music that demands perfect equality of the fingers.

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PUTTING IT IN ENGLISH

By W. H. Auden

In the following communication to the New York Times, *Mr. Auden describes the problems he is encountering in making a translation of "The Magic Flute" for the N. B. C. Opera Theatre.*

THE task of the transliterator is simple enough to state. His version must convey the general sense of the original words and reproduce all points of emotional and dramatic intensity. It must conform to the musical prosody, be singable and, in addition, competent verse – not operese. And the literary style must be in keeping with the period in which the opera is set or felt.

In the case of the English language, his first difficulty is, of course, the scarcity of the pure open vowels required for a high tessitura. A translator of "The Magic Flute," for instance, looks at a couplet that is easy to translate and scribbles down:

Now let my approach be courageous and sure:
My purpose is honest and noble and pure

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only to find that he is expecting the poor tenor to sing "pure" on a sustained high G.

Fortunately for him, few librettos have the literary distinction of "Falstaff" or "Der Rosenkavalier." Usually, in translating the arias, he has a free hand, provided he conveys the general emotion expressed. It is in dramatic interchanges, where the exact sense of a particular word may be the essential point, that the difficulties occur.

Thus, one of the most beautiful moments of "The Magic Flute" occurs in the finale of Act I, when, in reply to Papageno's frightened question as to what to say now, Pamina cries out: "Die Wahrheit!"

Dramatically, nothing will do here but the literal sense: "The Truth." But the prosody demands an extra syllable. It is impossible to spread truth over two notes and sing "troo-hooth" without sounding funny. "Truthful" has no intensity and any word added for the second syllable detracts something. I do not believe any satisfactory solution is possible; we, certainly, have not found it.

In his relation to the composer, the translator is in a different position from the original librettist. The latter writes his verses without any notion of the music to which they are going to be set, but the



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translator knows the music already and probably knows it better than the text.

If, as one assumes, he is a competent versifier, he can, without too much difficulty, copy the form of the original verses, their metres, rhymes, etc., and know that, if he does this accurately, his words will conform to the notes. It does not necessarily follow, however, that he should be content with this. The ideal goal he should set himself, whether attainable or not, is to make the audience believe, when his version is performed, that his are the words that the composer actually set.

Since every language has its unusual peculiarities, this can mean that a too faithful copy of the original may sometimes be a falsification. In comparison with German, for example, English has far fewer syllables upon which a run can be made or that sound well when spread over more than one note.

Because of this fact, we have, in a number of places, supplied more syllables than exist in the original. If it be asked: "Is the effect on the ear the same?", the answer is: "No. The English sounds more staccato than the German." It is our view – debatable, of course – that, if it



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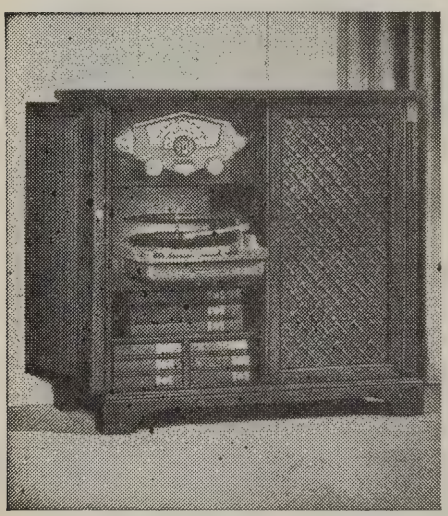
is to sound natural and, incidentally, audible, in English, it should be more staccato.

Whatever liberties he may take with the text, the first principle of a conscientious transliterator is: No tampering with the notes.

He may, nevertheless, come to places where he feels that an exception ought to be made and that, could he summon the composer from the grave, the composer would approve of an alteration. If such an occasion does arise, it is always, I think, one in which the particular structure of the notes is, so to speak, an accident of the verbal prosody of the original libretto rather than an essential musical idea.

In the case of a work like "The Magic Flute," it is very understandable if many ears are irritated by the slightest deviation from a score they have known and loved so well and for so long, just as my British ear is irritated when Americans pray, "Our Father, *who* art in Heaven" instead of *"which* art."

To such, one can only reply that one has every sympathy for them, but that "The Magic Flute" neither can nor ought to be identical with "Die Zauberflöte," and that to judge the former, whether favorably or adversely, it should be listened to as if for the first time.



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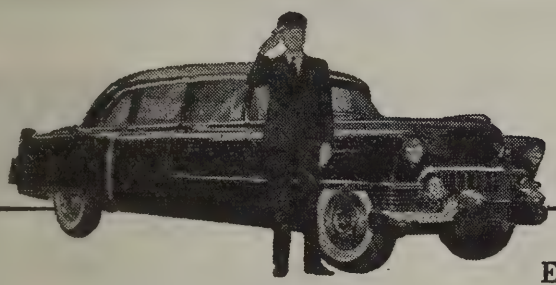
By ARTHUR HONEGGER

(A series published by the EDITIONS DE CONQUISTADOR, *in which various celebrities describe their vocations, includes, as well as* "JE SUIS CHEF D'ORCHESTRE" *by Charles Munch,* "JE SUIS COMPOSITEUR" *by Arthur Honegger.*

M. Honegger writes in the form of an imaginary interview with the editor, Bernard Gavoty. In a chapter "COMMENT JE TRAVAILLE" *he tries to describe how he goes about his task. His remarks about his function as symphonist are here quoted in part.)*

"Le véritable artiste reste toujours à demi-inconscient de lui-même lorsqu'il produit" — ANDRÉ GIDE.

How do I go about my work? Can I define my methods? I am not quite sure. To do this, one would have to be able to describe a labor which goes on exclusively inside of a skull – penetrate the wall behind which it is happening. Musical composition is the most mysterious of all the arts. One can find out much by watching a painter or a sculptor at work. Many men of letters dictate their



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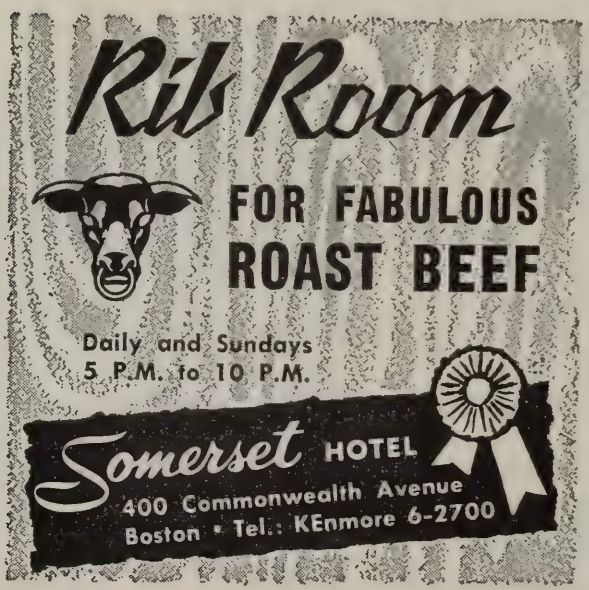
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books; then they are working before witnesses. But at the moment when a musician conceives a symphony, at the instant when he is composing, he is alone and in the shadows. He has to finish his score completely before he can hear it. The painter and the sculptor, as I had already said, have the ability to compare their model with the transference which they are making of it. You can watch them draw back, examine, pick up the brush or the chisel, and correct some faulty detail. For us musicians, it is impossible to verify before hearing it: when we wish to rectify it is already too late!

BERNARD GAVOTY — In that case, the most ardent of your disciples could learn nothing by watching you compose?

ARTHUR HONEGGER — Nothing, I am afraid, except at the time when I am orchestrating. He could in a pinch help me, as the pupils of painters once carried out details of the whole under the direction of the master. In music, the composition, the conception of the work is a secret process, mysterious and untransmissible. With the best faith in the world, how explain the method of creation?

I should like to compare a symphony or a sonata with a novel in which the themes are the characters. We follow them after becoming acquainted with them in their evolutions, in the development of their psychology. Their personal physical traits remain with us. Some excite





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our sympathy, others repel us. They oppose each other or are matched; they love each other, come together or quarrel.

If you prefer it, here is an architectural comparison: imagine that you are building an edifice of which, at first, you are aware only of the general plan, and which, progressively, becomes defined in your mind.

We have, as in the other arts, rules which we have learned, and which come to us from the masters. But in addition to our craft, considered, spontaneous or inherited, there is a certain impulsion for which we are so to speak not responsible. It is a manifestation of our subconscious, which we cannot explain.

B. G. – You are half-way between Berlioz (to whom a kind God dictated sublime melodies) and Stravinsky – not a particle of his work is allowed to escape his own objective control!

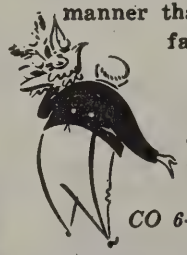
A. H. – I must tell you in all sincerity, that a large part of my work does escape my objective control. To write music is to set up a ladder without having any wall to lean it against. There is no scaffolding; the edifice under construction maintains its equilibrium only by the miracle of a kind of interior logic, of an inward sense of proportion. I am both the architect and the spectator of my work. I work and I evaluate. When an unexpected obstacle stops me, I leave my table, I sit in the armchair of the listener and I say to myself: "After having heard it up to this point, what could I wish for that might give me,

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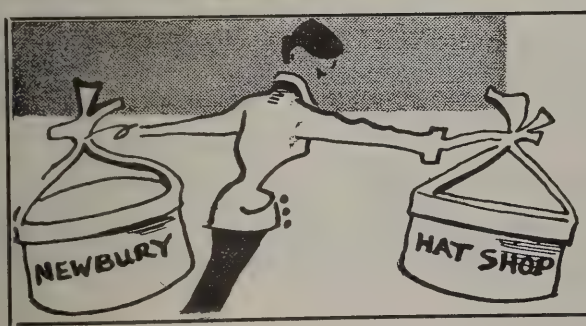
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if not the thrill of genius, at least the impression of success? What should reasonably come next to satisfy me?" I try to find what may follow, not the commonplace formula that everyone would expect, but a new element, a resurge of interest. Little by little I follow this method until my score is completed.

B. G. – One fine day at an orchestral rehearsal you hear for the first time a symphony which you have imagined. Do you experience sudden surprises before your dream now come to pass?

A. H. – A surprise would be, usually, evidence of my uncertainty, making me out to be a musician poorly equipped in his *métier.* A composer worthy of the name will have foreseen everything. If so, he will wish only to verify with his ear what his brain has conceived. If I were to benefit by the privileges accorded to painters, I would have an orchestra at hand to play my sketches as I wrote them: that would be revision as I went along. Unfortunately, that is impossible; there is nothing to do but wait for the full rehearsal. But when that time comes, the orchestral material is all written out, the parts are copied, and any serious correction would entail a considerable amount of work. Correcting the copyist's errors must suffice. I know that some publishers agree, after the first edition, to re-engrave entire pages. There are not too many, as you may imagine! Generally speaking, one must be ready to take risks.

The most appropriate comparison might be with a shipbuilder who, at the launching, may behold the hull turn bottom side up. Happily, a similar accident in music will have less blatant results. Many modern scores float upside down. And very few people notice it.

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SYMPHONIE LITURGIQUE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955.

The *Symphonie Liturgique,* the third in order by Arthur Honegger, was composed in 1945–1946 by commission of the *Communauté de Travail, Pro Helvetia.* It was first performed at Zurich by the *Tonhalle* Orchestra. Charles Munch, to whom the symphony is dedicated, directed this performance, as likewise performances in Paris and London, and in New York January 23, 1947 by the Philharmonic-Symphony Society, when the symphony was first heard in America. He introduced the Symphony to Boston when he conducted the Boston Symphony Orchestra as guest November 21–22, 1947.

The symphony is scored for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum, snare drum, cymbals, tam-tam, triangle, piano and strings.

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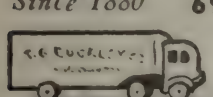
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"The Third Symphony" so the composer has divulged, "is, in common with the majority of my symphonic works, in the form of a triptych. The score is a direct reaction against the fashion of so-called 'absolute' music. Each of the three sections endeavors to express an idea – a thought which I would not presume to call philosophical, but which is my own personal feeling. I have therefore called upon liturgical subtitles, and given the work the name of 'Liturgical' Symphony, in the hope of making my intentions more clear.

"The first movement is entitled *Dies irae.* This poses no problem, for we have all lived through times of war and revolution, by which those who preside over destinies have gratified their peoples. The second movement, *De profundis clamavi,* reminds us of all the purity and trust which is still to be found in Man, and which reaches out toward that force which we feel above us – God, perhaps, or what everyone fervently nourishes in his most secret soul. The third movement, *Dona nobis pacem,* depicts the inevitable rise of the world's stupidity: nationalism, militarism, bureaucracy, administrations, customs barriers, taxes, wars which transform human beings into robots

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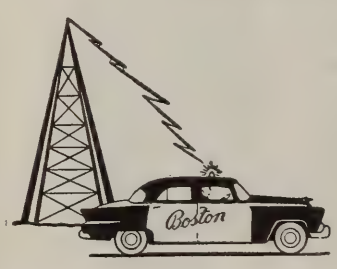
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with everything which Man has invented to persecute Man. All this terrifying imbecility ends by forcing out this cry of despair, *'Dona nobis pacem.'* The movement closes with a brief meditation on what life could be: calm, love, joy . . . a song of birds, of nature, and of peace."

This Symphony, by the composer's own admission a reflection of the immediate postwar period, could be called more personal than ritual, more symphonic than churchly. The Symphony is for the most part tragic, with massive harmonies, sharp dissonances, relentless rhythms which drive and clash and yet in the first movement have some of the athletic, buoyant quality remembered in such earlier works as *Horace Victorieux, Le Roi David* or *Rugby*. This movement is stark and uncompromising, even macabre when at its peak it develops flutter-tongue notes and wailing glissandi in the wood winds. The themes are manipulated, combined in a contrapuntal texture. Two are to recur in both of the movements to follow.

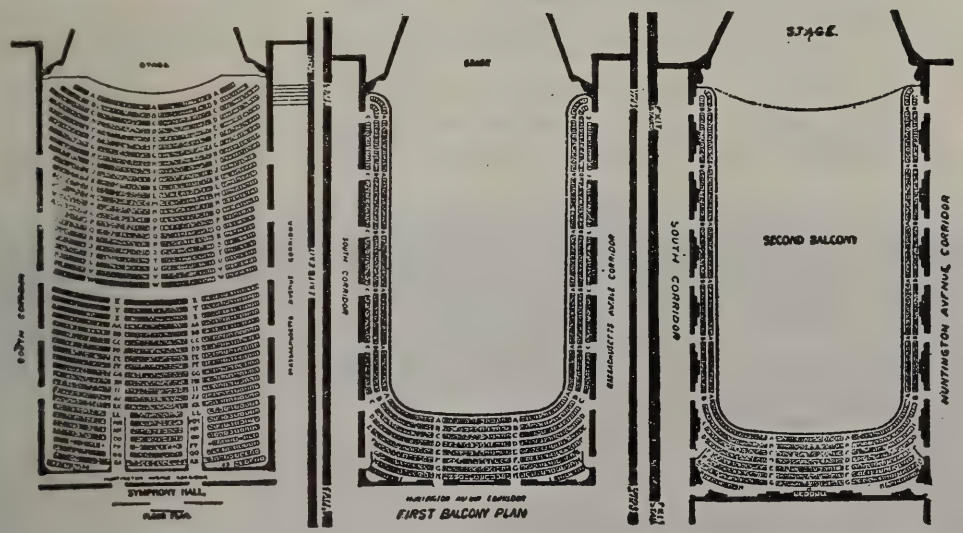
The adagio promises to be a point of repose between the two frenzied movements, beginning in a somber and contained mood dealing with gentler wood wind colors. Soon, however, the tension increases, the harmonies become dissonant and threatening. The theme

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which grows from this and continues to the end is an ostinato minor phrase with a characteristic triplet. The discords drop away and a certain tranquillity is restored, but the dark mood is not altogether dispelled.

The third movement is a march of heavy and inexorable beat, beginning in the depths of the orchestra, increasing in power and poignancy as the higher brass instruments enter. It continues inexorable to its climax and then there is a chromatic falling away. There follows the coda, a serene coda in a luminous major, developed principally by the strings. The contrast is complete. The composer's reference to "song of birds" becomes evident in the final beatific cadence, where the piccolo in ornamental passages is heard over the closing phrases of the melody.

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"CHANT DE JOIE"

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

Honegger composed his *Song of Joy* between December 1922 and early in the January following. It was first performed at a Koussevitzky concert at the Opéra in Paris, May 3, 1923.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum, cymbals, celesta, harp and strings.

AFTER the first performance of the *Chant de joie,* The *Guide de Concert* in Paris, April 27, 1923, quoted the composer as disclaiming any intentions connected with painting or literature or any form "of a philosophical hymn or ode." Since his *Pacific 231,* a boldly representational work, was composed in the same year, the statement is not surprising. *Chant de joie* bespeaks in the music the joyous implications in the title. The First Movement *"vigoureux et rhythmé,"* in 3/4, is based on a lusty theme for the full orchestra. There follows a quiet section ("calme") in lyric vein, in which the winds with various solos carry the melody over an accompaniment of scale passages for the strings and harp. There is the due return of the initial subject.

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The proceeds of this concert will be used to help supply funds still needed for the European tour next August and September.

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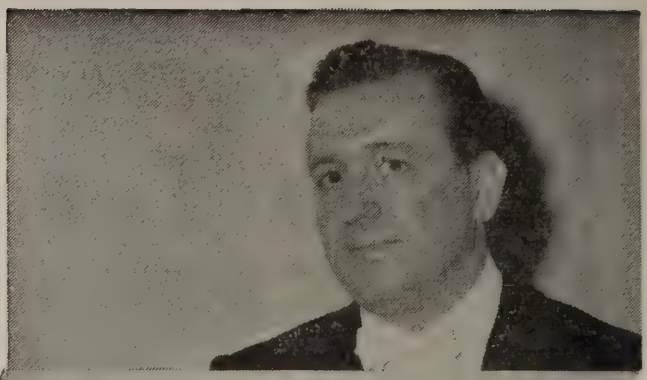
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JAMES STAGLIANO, above, is First Horn of the Boston Symphony Orchestra, president of Boston Records, and M. C. of Radio Shack's Thursday night two-hour programs on Radio Station WXHR.

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SATURDAY EVENING, APRIL 28, *at* 8:30 *o'clock*

DANIELS . . . . . A Psalm of Praise, for Mixed Chorus and Orchestra

(Composed for the 75th Anniversary of Radcliffe College; first performance at these concerts)

BEETHOVEN . . . . . Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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Miss Katherine Wilkins
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Wilkins
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Colonel Walter Adler—Rhode Island
Mr. David Aldrich—Rhode Island
Mr. Joseph Dana Allen—New York
Mrs. Philip K. Allen—Washington, D.C.
Mrs. Robert J. Allen—Maryland
Dr. Harold L. Alling—New York
Mr. Hugh B. Allison—Rhode Island
Mr. Lloyd V. Almirall—New York
Mrs. Robert R. Ames—Maine
Mr. and Mrs. John A. Anderson—
Rhode Island
Mr. and Mrs. Ernest Angell—New York
Mrs. R. Edwards Annin—Rhode Island
Dr. I. Arons—New York
Mrs. Arthur O. Asher—New York
Mr. and Mrs. Randolph Ashton—Pennsylvania

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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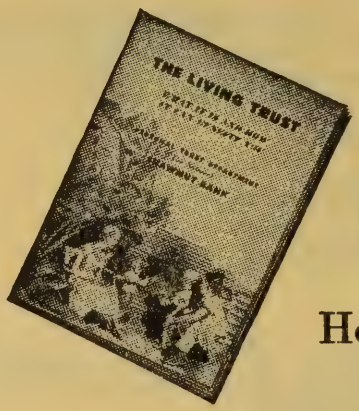
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SYMPHONIANA
Season 1955-1956

Exhibitions
List of Articles
A Message

EXHIBITIONS

The exhibitions shown in the Gallery during the season past were as follows:

Paintings by Paul Barruel and Andrew Wyeth (September 30–November 5)

"Seventy-five years of Painting in Boston" (November 11–November 26)

Contemporary Italian Paintings (Galleria dell' Obelisco, Rome) (December 2–December 23)

Subscribers' Exhibition (December 30–January 7)

"Portraits in Print" (Print Department of the Boston Public Library) (January 20–February 4)

Drawings by Robert Nash (January 20)

Exhibition from the DeCordova Museum (February 16–March 3)

Color Drawings of Stained Glass Windows (March 8–March 17)

Boston Society of Water Color Painters (March 28–April 8)

Berkshire Artists (April 10–April 29)

• •

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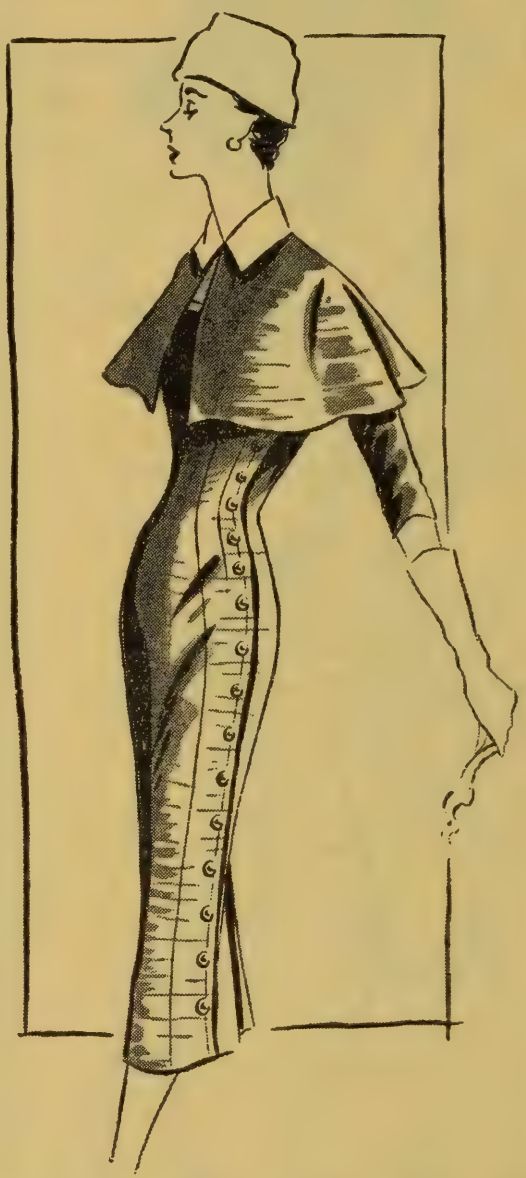
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• •

A MESSAGE

Henry B. Cabot, as President of the Board of Trustees, addressed the Friends of the Boston Symphony Orchestra at the annual meeting on April 18, as follows:—

Ladies and Gentlemen—Friends of the Boston Symphony Orchestra

These annual meetings of the Friends are to my mind not only very pleasant but also very important. First, they constitute a visual demonstration of the large company of people who believe that this Orchestra is important to our community and who not only contribute their dollars, but come in person to hear about its affairs. Second, this meeting gives the Trustees an opportunity of reporting to you and to the public through you on the financial situation and other matters of interest. I am, therefore, delighted at the large attendance here today.

We are now approaching the end of the 75th Boston season and you know as well as I that this Orchestra has never been better. I think I can report that the morale of the players and the whole organization has never been higher. You may be proud of this Orchestra and that you are one of its Friends, but your pride is as nothing to that of the ladies and gentlemen who sit behind me. Be careful you make no disparaging remarks about the Boston Symphony Orchestra in their presence.

Continued on page 1335)



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Mr. Steppington Declares a Dividend

Mr. Steppington's youngsters have an uncanny way of knowing just the right time to discuss finances. Yesterday "the old man" was a wonderful target. He had just returned from reviewing his will at Old Colony.

Mr. Steppington, with his lawyer, looked over his original plans. Made a few changes. Discussed the tax situation. And left feeling everything was in wonderful shape—and certainly in the right hands.

The reasons for reviewing your will, and the many advantages of appointing Old Colony as Executor and Trustee, are set forth in the 20-page booklet, "Wills and Trusts." You're invited to send for a copy.

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Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 27, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 28, *at* 8:30 *o'clock*

DANIELS . . . . . A Psalm of Praise, for Mixed Chorus, Three Trumpets, Percussion and Strings

(Composed for the 75th Anniversary of Radcliffe College; first performance at these concerts)

BEETHOVEN . . . . . Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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ADELE ADDISON, *Soprano*
EUNICE ALBERTS, *Contralto*
DAVID LLOYD, *Tenor*
MAC MORGAN, *Bass*

These concerts will end about 3:35 o'clock on Friday Afternoon; 9:50 o'clock on Saturday Evening.

For the program of the extra concert on April 29, see page 1347.

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A PSALM OF PRAISE FOR MIXED CHORUS, THREE TRUMPETS, PERCUSSION AND STRINGS

By MABEL DANIELS

Born in Swampscott, Massachusetts

Composed for the 75th anniversary of Radcliffe College this work was first performed by the Harvard Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth in Sanders Theatre on December 3, 1954. In the first performance a piano took the place of the string parts, which were composed later.

THE father of Mabel Daniels, George F. Daniels, was President of the Handel and Haydn Society for many years, until his death. Miss Daniels is a graduate *(magna cum laude)* of Radcliffe College. There she composed two operettas, which were performed by the students. Her training in counterpoint and orchestration was from George W. Chadwick in Boston, and Ludwig Thuille in Munich. On her return from abroad, her book appeared, "An American Girl in Munich; Impressions of a Music Student." Miss Daniels' choral work,



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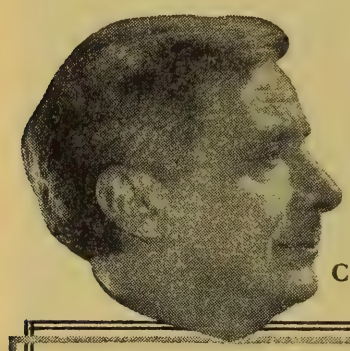
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Exultate Deo, composed for the fiftieth anniversary of Radcliffe, was performed twenty-five years ago at the exercises in Symphony Hall. Mr. Woodworth conducted the Radcliffe-Harvard Chorus and members of this Orchestra. It was performed at these concerts on April 15, 1932, and her orchestral prelude, *Deep Forest,* on April 16, 1937. Her choral works are numerous, including the following with orchestra: *Songs of Elfland, The Holy Star, A Holiday Fantasy,* and *Peace with a Sword (Peace in Liberty).* The *Song of Jael,* a cantata, was performed at the Worcester Festival in 1940. She has also written choral works with accompaniment of fewer instruments, or *a cappella.* There are numerous instrumental works in chamber forms, many songs and part-songs.

The text for *A Psalm of Praise* consists of passages from the Old Testament:

Hear, all ye kings; give ear, all ye princes;
Let us give praise on this day with psalms of thanksgiving,
Sing aloud with the voice of triumph and joy!
With musical instruments, O come ye with psaltery and the pleasant harp,
O come with flute, with stringed viol and lute,





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O come ye with trumpet, with trumpet sound praise to the Lord.
Sing with the dance, pipe and timbrel,
Sing with the dance, drum and sackbut, with cymbals of brass sounding loudly with dulcimer and shawm.
Let all the people rejoicing praise Him with music and singing,
Let all the people sound with trumpets psalms of thanksgiving unto God!

Lord, let our prayer come unto Thee;
By Thy wisdom lead, by Thy counsel guide,
Uphold us now and bless us with Thy peace;
Shew us the way wherein we should walk, for without Thee our labor is vain.
Thou hast been our strength,
Help Thy servants, Lord, who trust in Thee.

Chant to the sound of the viol a psalm of thanksgiving,
Sing aloud with the voice of triumph!
Let us give praise this day to the Lord!



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SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS ON SCHILLER'S "ODE TO JOY," *Op.* 125

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons.

The most recent performances in this series were on April 30 and May 1, 1954.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

THE fact that twelve years (1812–24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considera-

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DID YOU KNOW...

THAT LADY MARGOT ASQUITH of the English aristocracy, who made an American lecture tour in 1922, was appalled at the size of Symphony Hall, in which she was to speak, and said of it; "This is not a hall – it's a railway tunnel! I cannot see the end of it; it's made for engines or aeroplanes" . . . that in 1921, Isadora Duncan, then 42 years old and more than slightly overweight, presented her dance program in Symphony Hall to a very unenthusiastic audience. At the completion of her final number, Miss Duncan, flushed with anger, advanced to the footlights, pointed a finger at the great statues towering above the audience in Boston's beloved Hall, and hissed; "Look up there. You have been told that that is Greek art. Don't let yourselves be deceived. Artemis is not there, and where is Aphrodite? That is not living art. That is sterilized art – that is canned art!"?

DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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tions which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas – transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real to him because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the *"Wellington's Sieg,"* and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be

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summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of the boy's father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they cannot accept as sufficient Wagner's assertion on laying the "Ring" aside to write "Tristan," that considerations of early production and profit were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but just as Wagner, with every intention of writing a performable and profitable piece, turned out a "Tristan" that was beyond any theatre in Europe, Beethoven could not order his Missa Solemnis to an occasion, nor compose a serviceable symphony at the urgent bidding of the long expectant London Philharmonic Society.



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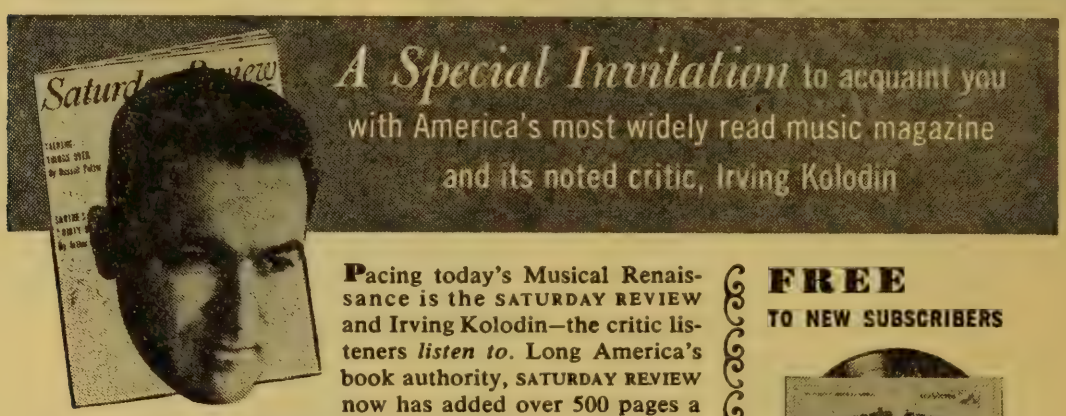
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Beethoven's sketchbooks, as close a record of a great artist's shaping processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "Ode to Joy," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first movement, which in the next year took extended form. In 1818 his imagination was stimulated; the spell of the *Missa Solemnis,* newly begun, induced thoughts of a religious, modal symphony, even a choral symphony. A Greek text was an alternate idea. He realized that



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German verses would not be appropriate for London, and he thought of two symphonies, one to be instrumental. The bold, disparate thoughts became diffused as they were pushed into the background by the all-absorbing *Missa Solemnis.*

When at last he was released from lingering anxieties over details of the Mass, the Symphony progressed no doubt the more rapidly for its long delay. With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude.*'" These words, as the sketchbooks show, were arrived at only after

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many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third



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movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

In this symphony alone among his nine, Beethoven put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarefied purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alternation with the other, but unlike the other is hardly



varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

---

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

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Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

---

† The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *"Froh, wie seine Sonnen fliegen,"* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "Dieses Glas dem guten Geist!" ("This glass to the good Spirit!")

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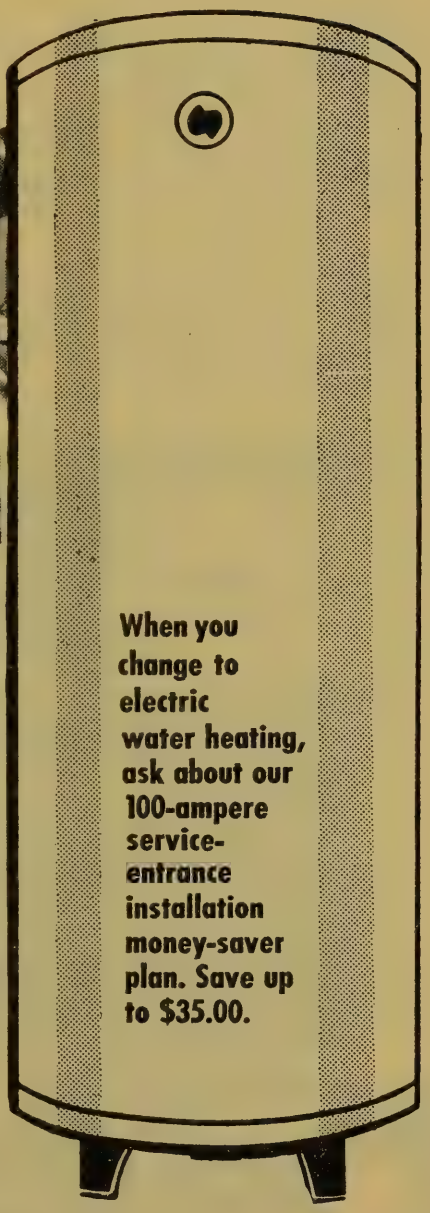
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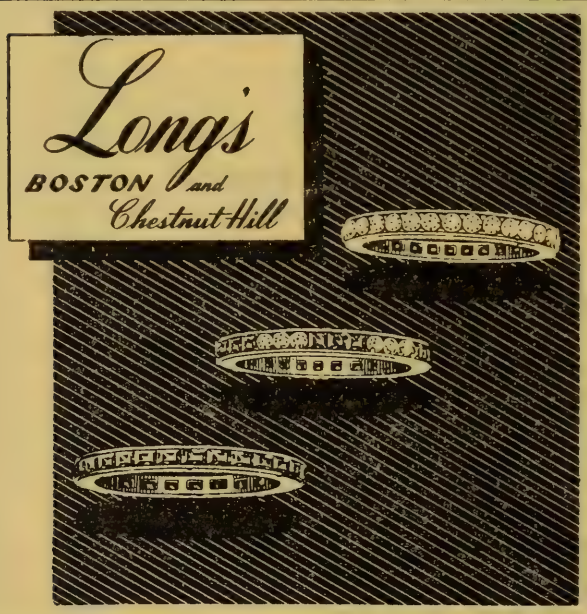
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Deine Zauber binden wieder,	*Thy sweet magic brings together*
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Alle Menschen werden Brüder,	*All mankind knows all men brothers*
Wo dein sanfter Flügel weilt.	*Where thy happy wing-beats are.*
Wem der grosse Wurf gelungen,	*He whose luck has been so golden*
Eines Freundes Freund zu sein,	*Friend to have and friend to be,*
Wer ein holdes Weib errungen,	*He that's won a noble woman,*
Mische seinen Jubel ein!	*Join us in our jubilee.*
Ja — wer auch nur eine Seele	*Oh if there is any being*
Sein nennt auf dem Erdenrund!	*Who may call one heart his own*
Und wer's nie gekonnt, der stehle	*Let him join us, or else, weeping,*
Weinend sich aus diesem Bund.	*Steal away to weep alone.*
Freude trinken alle Wesen	*Nature's milk of joy all creatures*
An den Brüsten der Natur;	*Drink from that full breast of hers;*
Alle Guten, alle Bösen	*All things evil, all things lovely,*
Folgen ihrer Rosenspur.	*Rose-clad, are her followers.*
Küsse gab sie uns und Reben,	*Kisses are her gift, and vine-leaves,*
Einen Freund, geprüft im Tod;	*Lasting friend on life's long road;*
Wollust ward dem Wurm gegeben,	*Joy the humblest worm is given,*
Und der Cherub steht vor Gott.	*Joy, the Seraph, dwells with God.*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:



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Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.

Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus: *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.



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Thayer summarily dismisses the "fantastic notion that the Symphony was conceived *ab initio* as a celebration of joy." The evidence is incontrovertible that the composer, contemplating a possible musical setting of Schiller's Ode at various times of his life, seems not to have considered it for a symphony. First it was to be a *"durch komponirtes Lied";* later it was to be introduced into an overture in "disjointed fragments." When in 1812, Beethoven wrote of a *"Sinfonie allemand,"* he became vague, projecting two symphonies. We know that he first sketched an instrumental finale for the Ninth, and finally brought in his voices only after anxious self-questioning. Czerny has left to posterity the explicit statement that after the first performance Beethoven thought of composing a new instrumental finale, a statement which Schindler emphatically denied. Thayer bestows his usual judicious paragraph to this controversy, and decides that although Beethoven very likely held such thoughts — "he had witnessed the extraordinary demonstration of delight with which the whole work had been received and he may have found it as easy as some of his commentators to believe that his device for presenting the choral finale as the logical and poetically just outcome of the preceding movements had been successful despite its obvious artificiality."

Thayer adds, with sober reason: "Beethoven labored hard to estab-



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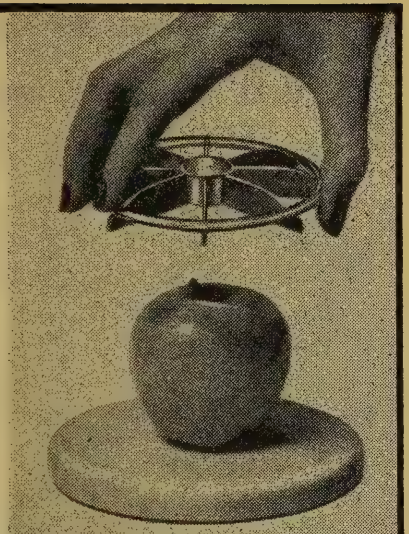
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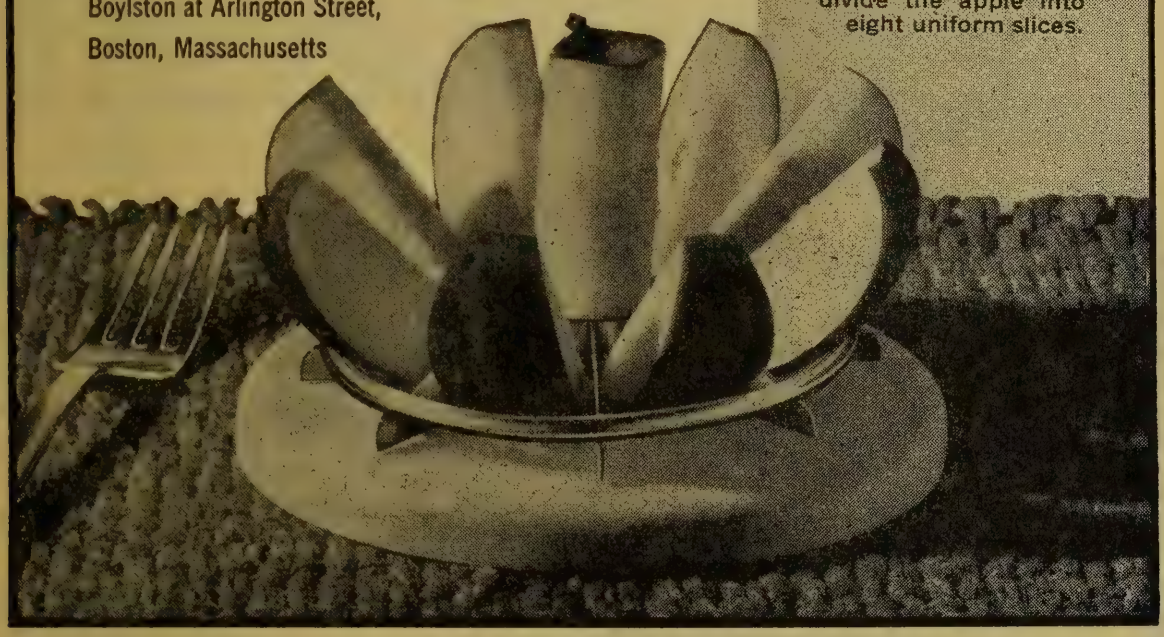
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lish arbitrarily an organic union between the ode and the first movements."

It is specious to argue that the introduction of the text is inverse or forced logic. There is no logic in tones except the plausibility which the composer's conviction creates. Beethoven never reached a conclusion with a surer sense of inevitability. The instrumental *Finale* which he earlier contemplated would have been more pleasing to the purists. A *Finale* on the theme later to be used in the A minor Quartet would have sustained the elevation and other-worldliness of the Symphony. Its quality of swiftness and ethereal lightness, as if in flight, would have followed the *Adagio* with fine effect. Developed and concluded with more grandeur than in the Quartet, it would have rounded out a symphony more balanced and homogeneous than any symphony with a choral *Finale* could have been. But when Beethoven, tardily as usual, saw his way clearly, he knew that an instrumental rondo was simply what had occurred to him by the habit of convention. His aim had advanced beyond considerations of classical balance. It had become exploratory, upstriving. His heart demanded the sounding word, and must recall to proclaim it the battalions of human voices lately used in the *Missa Solemnis*. Again, as in that work, the idea controls, combines elements traditionally alien, and sweeping all else aside, soars to its close.



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(*Continued from page 1304*)

In my opinion these results are chiefly due to the high character and great attainments of Charles Munch.

The remainder of this 75th season is a busy one. After the Pops, the Esplanade and the Berkshire season our Orchestra embarks on the European tour. They will give concerts in Ireland, Scotland, Norway, Sweden, Finland, Denmark, West Germany, Austria, we hope Italy, Switzerland, France and England. Now such a tour has many advantages both for the Orchestra, Boston and the United States. As ambassadors of goodwill our Orchestra can't be beat, but it also is very expensive. I want to assure you that no part of this expense comes out of Boston Symphony Orchestra funds. This trip will be wholly financed by funds given for this trip and designated for this trip only.

Now for our general financial picture. Once again I can assure you that without your support the Orchestra could not exist. You people who are Friends of the Boston Symphony Orchestra are, it seems to me, not only generous but are doing in most cases about all that it is fair to ask of you. Unfortunately the fact remains that we need more money. Last season gifts to the Orchestra failed to cover the deficit and we had to dip deep into our surplus funds. This year I fear we will again have to do so. This cannot long continue. Our surplus is rapidly disappearing. We must have more income. One way in which to help is to include a legacy to the Orchestra in your will. This is a most important aid to the Orchestra. You don't need to write a new will. A short one-page codicil will do the trick. I know for I have just done it.

For several years we have been seeking to enlist more support from business. Progress has been slow, but this year we are beginning to pick up more speed. The cause is Mr. Pinfield. He played the violin in our Orchestra for 43 years and last fall when he put down his instrument he volunteered to help us raise money. His energy, tact and persistence have been a great help. We also want to increase the number of Friends by finding new ones and we may be calling on many of you to help us do this. All in all our financial situation is very serious, but we believe that this community will not be willing to let this great Orchestra fail for lack of support. However, to bring it forth will require energy and determination.

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Some Early Performances of the Ninth Symphony

The early history of the symphony seems to have been one of indifferent performances, with a lack of any unanimous public or critical favor. A year after the two initial performances in Vienna (May 7 and 23, 1824), the symphony was played in London, from a specially prepared manuscript copy, Sir George Smart conducting the Philharmonic Society. Schiller's verses were sung in Italian, while the audience had only a printed English version in prose to guide them. There was no great success. The critic William Ayrton took the typical attitude of instructing the composer. If the repeats were omitted and "the chorus were removed altogether — the symphony will be heard with unmixed pleasure." He convicted the composer of "verbosity" in a phrase which in itself is hardly free from that failing: "he has drawn out the thread of his verbosity finer than the staple of his argument."

In the following spring (April 1, May 23) there were two performances on the Rhine, and at the second of them Ferdinand Ries, who was the conductor, was not withheld by his friendship for Beethoven from omitting the Scherzo altogether, and freely cutting the Adagio. One year later (March 6, 1826), the symphony found its way into the Gewandhaus concerts at Leipzig, and was twice repeated, once without the Finale. The symphony was long found difficult to understand as well as to perform. Habeneck did not bring it out in Paris until March 27, 1831, and, keeping it in his repertory, often omitted the choral finale.



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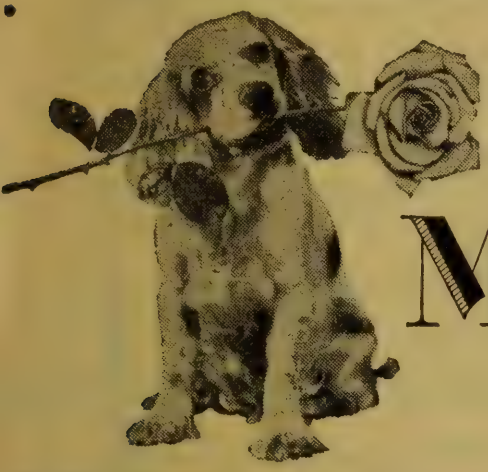
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For a long time the symphony was not accepted without onerous reservations, and when Mendelssohn conducted it at the Gewandhaus concerts on February 1, 1836, his sister Fanny found it in parts "grand" and in parts "abominable" — "a gigantic tragedy with a conclusion meant to be dithyrambic, but falling from its height into the opposite extreme — into burlesque." Contrast with this Schumann's opinion, written after hearing a performance under Mendelssohn five years later: "It seems as if we were at last beginning to understand that in this work the great man has given us his greatest." Veneration and love for the work grew in the public consciousness, notably aided by the performances of it by Wagner in Dresden, and in London, March 26, 1855. Sir George Grove records the ultimate enthusiastic acceptance of it in England. He feels constrained, however, to point out that "in the Finale a restless, boisterous spirit occasionally manifests itself, not in keeping with the English feeling of the solemnity, even the sanctity of the subject." This he puts down as a reflection of "the bad taste which is manifested in certain parts of the lines adopted from Schiller's Ode, and which Beethoven, no doubt, thought it was his duty to carry out in his music. That he did not entirely approve of such extravagance may be inferred from the fact that, in the selection of the words, he has omitted some of the more flagrant escapades."

It is worth noting that at a concert in Berlin, March 6, 1889, Hans von Bülow taxed the well-disposed endurance of audience and singers by performing the symphony twice over, with half an hour's rest between.



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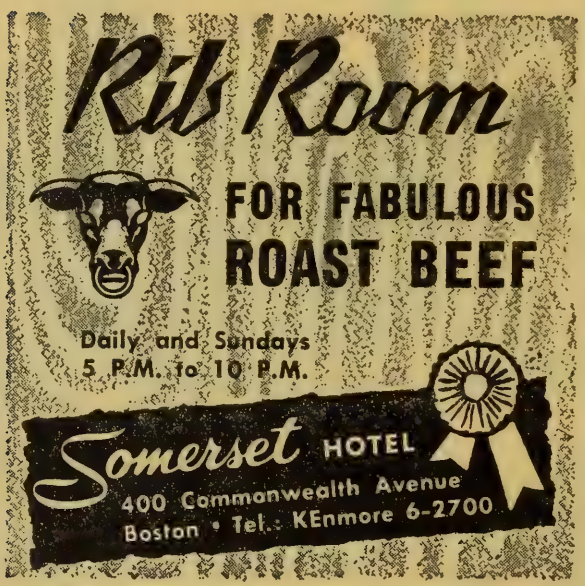
ENTR'ACTE

BEETHOVEN'S "MISTAKE"

By Ernest Newman

The Sunday Times, London, April 8, 1956

If there is a single piece of music about the formal logic of which there will never be unanimous agreement, it is the finale of the Ninth Symphony. Sir Donald Francis Tovey has written in his Essays in Musical Analysis: *"There is no part of Beethoven's Choral Symphony which does not become clearer to us when we assume that the choral finale is right; and there is hardly a point that does not become difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong. I am not arguing that it is necessary to prove that it or any other work of art is perfect. That is never necessary, and most people would rashly say that it is never possible. All that is required is a point of view which assumes that Beethoven is not an inattentive artist who cannot keep his own plan in mind, until we have clear evidence to the contrary."*





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THE Ninth Symphony has not always and everywhere been accepted in its totality with the respect it has commanded in Germany and in musical quarters affiliated to the Germanic. The mature Verdi, for example, while characterizing the first three movements as "sublime." could not stomach the finale, which he regarded as "very badly put together" *(pessima come fattura).*

Was Beethoven himself quite sure what he wanted to do in the finale, and exactly how to set about doing it? We may respectfully doubt it. The years between about 1818 and 1823 were the most difficult of all in his evolution as a creator. We see him not only shouldering almost simultaneously such gigantic tasks as the Hammerklavier Sonata, the Piano Sonatas Op. 109, 110, and 111, the Ninth Symphony, the Diabelli Variations and the Missa Solemnis, but planning other works — that never came to anything — on a scale comparable to these, in particular two symphonies the design of which is adumbrated in a Sketch Book of 1818. His titanic genius always needed, and in this period more than any other, the overcoming of a multitude of self-created difficulties before it could generate its full energy.

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Why did he decide on the present vocal-orchestral finale to the No. 9? We really cannot be sure. We have on the one hand the fact that from his adolescent years he had resolved on a setting of Schiller's Ode to Joy: and this may well have become an overpowering obsession with him round about 1820. On the other hand there are indications about that time of an urge in him towards a vocal element within the symphonic form that was unconnected with Schiller.

A Sketch Book of about 1818 shows him planning two symphonies other than the No. 9; in the second of these the voices were to "enter either in the finale or as early as the adagio, or the adagio to be in some way repeated in the last movements": the verbal text in the adagio was to be "a Greek mythos or a Cantique Ecclésiastique"; the "allegro" (presumably the orchestral finale) was to be "a Bacchic festival." There is no hint of a Schiller obsession in all this. To crown it all, there is evidence that after the completion (and actual performance) of the No. 9 he privately expressed his conviction that the vocal finale was a "mistake," and said that he intended to substitute for it a purely orchestral movement, having as its main theme – so

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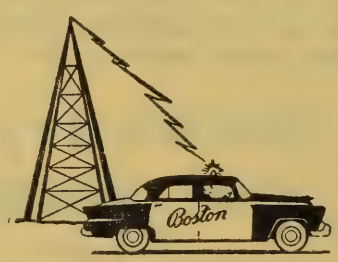
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the evidence suggests — what ultimately became that of the finale of the quartet in A minor, Op. 132. (The Sketch for this is designated "finale instrumentato," which can only refer to an orchestral movement, not to a quartet.)

* *

We can only surmise that at some time or other the Schiller impulse within him became too powerful to be resisted. The problem then confronting him would be how to work in the vocal element organically with the instrumental, for his unique faculty for organic structure would insist on the new design being logically inwrought with the old. But obviously he could neither (a) suddenly switch his hearers from the instrumental to the vocal without any explanation at all to them, nor (b) step straight into the new texture, as it were, *in propria persona,* with a verbal justification of some kind on his part — for in that case the tremendous impact of the Schiller Ode, with its invoca-

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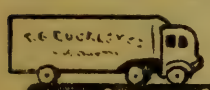
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tion of "Joy, thou lovely spark divine," would be partly dissipated in advance.

So he has to resort to the clumsy device of some "recitatives" for the double basses and cellos, apparently hoping that the conventional recitative form, imitating as it does the inflections of speech, will suggest speech — though just what the instruments are supposed to be "saying" cannot possibly be manifest to, or even surmisable by, the hearer until much later. Then he introduces in the orchestra brief reminiscences, in turn, of the first three movements of the symphony, which we are to imagine being rejected in further double-bass recitatives; and after this there comes, in time, a full statement, in the orchestra, of the great theme to be associated later with the words of the Ode. This he develops at considerable length; then he unexpectedly and unaccountably reverts to the opening "terror fanfare"

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once more. The baritone soloist strikes in with the words "O friends, not these tones! Let us rather unite in others, pleasanter and more joyful"; whereupon the voices take up the melody to Schiller's words.

The procedure is in more ways than one far from convincing, for, as we have just seen, included in the "tones" we are exhorted to discard is actually the great Joy theme that is henceforth to dominate the movement, and, indeed, is the *raison d'être* of the vocal finale. The logic of it all is indeed hard to find; and I am fairly sure that had anyone else in that epoch turned out so faulty, so makeshift a structure – the composer of "Lélio," let us say – the textbooks and the classrooms would ever since have resounded with cries of derision. It is only the *musical* magic of the ultimate vocal structure that enables Beethoven to "get away with it."

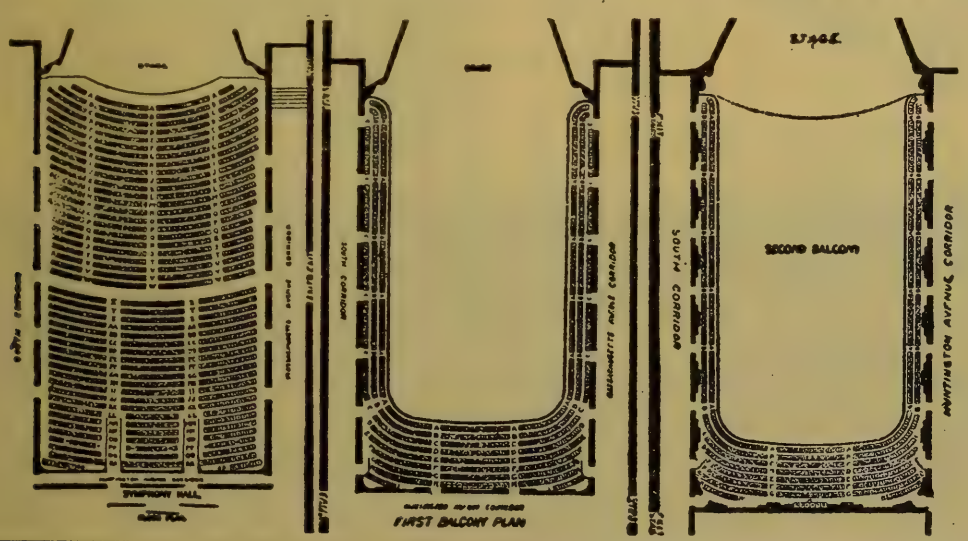
Of one thing we can be certain. The soloists should not be allowed to come upon the platform when it suits their convenience, breaking the intellectual thread of the work with smiling acknowledgments of the greetings of their admirers. Beethoven of a surety intended the first dissonant "terror fanfare" to follow the last chord of the dream-like adagio without a moment's break; it should come upon us, as Grove put it, like a thunderclap. It was Beethoven's practice to indicate the definite close of a movement by a fermata over the last bar. There is no fermata in the score after the adagio of the No. 9, and the wild fanfare ought to hit us full in the face without a second's warning.

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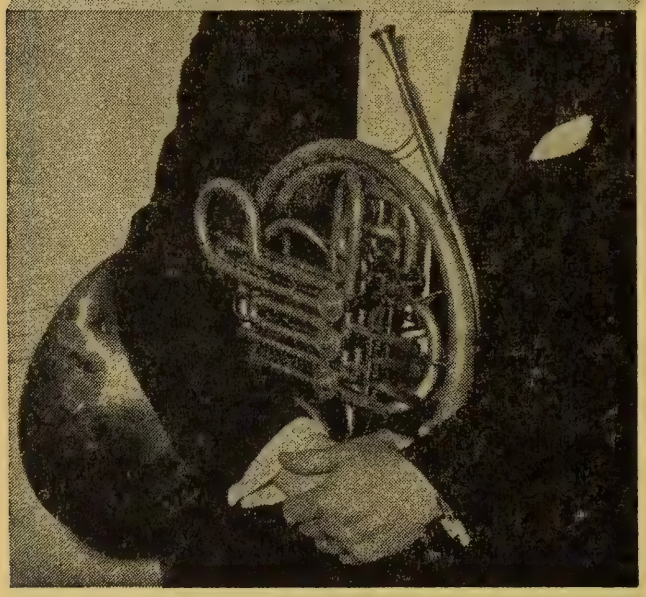


JAMES STAGLIANO, above, is First Horn of the Boston Symphony Orchestra, president of Boston Records, and M. C. of Radio Shack's Thursday night two-hour programs on Radio Station WXHR.

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The Passion According to St. John	XX *March* 29, 31	1061
BARTÓK: Music for Strings, Percussion and Celesta (ERNEST ANSERMET, Conductor)	XI *January* 6–7	558
BEETHOVEN: Overture, "The Consecration of the House," Op. 124	I *September* 30–*October* 1	9
Overture to "Fidelio"	IV *November* 4–5	165
Violin Concerto in D major, Op. 61 (HEIFETZ, Soloist)	VI *November* 25–26	314
Symphony No. 8, in F major, Op. 93 (ARTHUR FIEDLER, Conductor)	VIII *December* 16–17	400
Overture, "Leonore," No. 2	XII *January* 20–21	613
Piano Concerto No. 4, in G major, Op. 58 (EUGENE ISTOMIN, Soloist)	XVII *March* 2–3	931
Overture to "Coriolan," Op. 62	XIX *March* 16–17	1005
Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125	XXIV *April* 27–28	1314
BERG: Lyric Suite, Arranged for String Orchestra (ERNEST ANSERMET, Conductor)	X *December* 30–31	512
BERLIOZ: Overture, "The Roman Carnival," Op. 9	VII *December* 2–3	368
BRAHMS: Symphony No. 2, in D major, Op. 73	I *September* 30–*October* 1	36
Tragic Overture, Op. 81	VI *November* 25–26	277
Piano Concerto No. 1, in D minor, Op. 15 (RUDOLF SERKIN, Soloist)	XII *January* 20–21	650
Symphony No. 4, in E minor, Op. 98	XIV *February* 3–4	765
Violin Concerto in D major, Op. 77 (PIERRE MONTEUX, Conductor; DAVID ABEL, Soloist)	XV *February* 17–18	786
Concerto in A minor for Violin and Violoncello, Op. 102 (ZINO FRANCESCATTI and SAMUEL MAYES, Soloists)	XXII *April* 13–14	1216
COPLAND: Symphonic Ode	XIV *February* 3–4	755
CRESTON: Symphony No. 2, Op. 35 (PIERRE MONTEUX, Conductor)	XVI *February* 24–25	844
DANIELS: A Psalm of Praise, for Mixed Chorus	XXIV *April* 27–28	1309
DEBUSSY: Three Nocturnes (ERNEST ANSERMET, Conductor)	X *December* 30–31	529
"Prélude à l'Après-midi d'un Faune" (Eclogue by Stéphane Mallarmé)	XII *January* 20–21	620

Music for "Le Martyre de Saint Sébastien," with Chorus and Soloists (Mystery Play by Gabriele d'Annunzio)
XIII *January* 27–28 669

DVOŘÁK: Concerto for Violoncello, in B minor, Op. 104 (LEONARD ROSE, Soloist) XIX *March* 16–17 1040

FALLA: Three Dances from the Ballet "El Sombrero de Tres Picos" XIX *March* 16–17 1044

FAURÉ: Requiem, for Chorus and Orchestra, with Soprano and Baritone Solo, Op. 48 XVIII *March* 9–10 979

FRANCK: Symphony in D minor (ERNEST ANSERMET, Conductor)
XI *January* 6–7 591

FREED: Festival Overture (PIERRE MONTEUX, Conductor)
XV *February* 17–18 782

FRESCOBALDI: Toccata, Freely transcribed for orchestra by Hans Kindler (ARTHUR FIEDLER, Conductor)
VIII *December* 16–17 390

HANDEL: Suite for Orchestra, "The Faithful Shepherd" (Arranged by Sir Thomas Beecham) XXIII *April* 20–21 1229

HANSON: Elegy in Memory of Serge Koussevitzky, Op. 44
XII *January* 20–21 628

HAYDN: Symphony in B-flat, No. 102 I *September* 30–*October* 1 12

Symphony in G major, No. 94, "Surprise" (PIERRE MONTEUX, Conductor) XVI *February* 24–25 838

HONEGGER: Symphony No. 4, "Deliciae Basilienses"
IV *November* 4–5 174

Fifth Symphony, First Movement VII *December* 2–3 331

Symphony No. 3, "Liturgique" XXIII *April* 20–21 1263

"Chant de joie" XXIII *April* 20–21 1267

D'INDY: Symphonic Variations, "Istar," Op. 42 (PIERRE MONTEUX, Conductor) XV *February* 17–18 811

KHATCHATURIAN: Concerto for Violin and Orchestra (RICHARD BURGIN, Conductor; RUTH POSSELT, Soloist)
III *October* 28–29 120

KODÁLY: Dances of Galánta (ARTHUR FIEDLER, Conductor)
VIII *December* 16–17 428

MAHLER: Symphony in D major, No. 1 (RICHARD BURGIN, Conductor) III *October* 28–29 145

MARTINU: "Fantaisies symphoniques" (Symphony No 6)
IX *March* 16–17 1018

MENDELSSOHN: Symphony No. 4, in A major, "Italian", Op. 90
VII *December* 2–3 360

Concerto for Violin and Orchestra, in E minor, Op. 64 (MISCHA ELMAN, Soloist) XIII *January* 27–28 711

MILHAUD: Symphony No. 6 II *October* 7–8 72

MOEVS: Fourteen Variations for Orchestra (LEONARD BERNSTEIN, Conductor) XXI *April* 6–7 1130

MOZART: Symphony in G minor, K. 550 II *October* 7–8 61
"Eine kleine Nachtmusik," Serenade for String Orchestra, K. 525 (RICHARD BURGIN, Conductor) III *October* 28–29 113
Masonic Funeral Music, K. 477 V *November* 11–12 221
Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b V *November* 11–12 228
Symphony in D major, "Haffner," No. 35, K. 385 IX *December* 22–23 448
Symphony in C major, "Jupiter," K. 551 (ERNEST ANSERMET, Conductor) X *December* 30–31 502
Adagio and Fugue for String Orchestra, K. 546 XIV *February* 3–4 725
Serenade in B-flat major for 13 Wind Instruments, K. 361 XIV *February* 3–4 748
"Regina coeli," for Chorus, Soprano Solo, and Orchestra, K. 108 (G. W. WOODWORTH, Conductor) XVIII *March* 9–10 949
"Ave, verum corpus," Motet for Chorus and String Orchestra, K. 618 (G. W. WOODWORTH, Conductor) XVIII *March* 9–10 952
"Vesperae de dominica," for Chorus and Orchestra, with Soprano, Alto, Tenor, and Bass Solo, K. 321 (G. W. WOODWORTH, Conductor) XVIII *March* 9–10 954
Symphony in A major, K. 201 (LEONARD BERNSTEIN, Conductor) XXI *April* 6–7 1118
Piano Concerto in D major, K. 451 (RUDOLF FIRKUSNY, Soloist) XXIII *April* 20–21 1238
PETRASSI: Fifth Concerto for Orchestra VII *December* 2–3 340
PISTON: Symphony No. 6 VI *November* 25–26 282
PROKOFIEFF: Symphony No. 5, Op. 100 (LEONARD BERNSTEIN, Conductor) XXI *April* 6–7 1157
Violin Concerto No. 2, in G minor, Op. 63 (ZINO FRANCESCATTI, Soloist) XXII *April* 13–14 1186
RACHMANINOFF: Rhapsody on a Theme of Paganini, for Piano and Orchestra, Op. 43 (ARTHUR FIEDLER, Conductor; ALDO CICCOLINI, Soloist) VIII *December* 16–17 424
RAVEL: Introduction and Allegro for Harp and Orchestra (BERNARD ZIGHERA, Soloist) II *October* 7–8 95
Rapsodie Espagnole II *October* 7–8 98
Bolero (ERNEST ANSERMET, Conductor) X *December* 30–31 536
RESPIGHI: "Ancient Dances and Airs for the Lute," Suite No. 1 VII *December* 2–3 333
SCHUBERT: Symphony in C major, No. 7 (PIERRE MONTEUX, Conductor) XVI *February* 24–25 870
SCHUMANN: Symphony No. 2, in C major, Op. 61 V *November* 11–12 254

SIBELIUS: Symphony No. 7, in One Movement, Op. 105	IX	*December* 22–23	458
Concerto for Violin and Orchestra, in D minor, Op. 47 (RICHARD BURGIN, Soloist)	IX	*December* 22–23	485
STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20	I	*September* 30–*October* 1	20
Suite from "Der Rosenkavalier" (PIERRE MONTEUX, Conductor)	XV	*February* 17–18	819
STRAVINSKY: Symphonies for Wind Instruments (ERNEST ANSERMET, Conductor)	XI	*January* 6–7	568
Capriccio, for Piano and Orchestra (LEONARD BERNSTEIN, Conductor; JESÚS MARÍA SANROMÁ, Soloist)	XXI	*April* 6–7	1134
TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36	IV	*November* 4–5	195
"Romeo and Juliet," Overture-Fantasia	XVII	*March* 2–3	893
"Francesca da Rimini," Orchestral Fantasia after Dante, Op. 32	XXII	*April* 13–14	1173
VILLA-LOBOS: Symphony No. 11	XVII	*March* 2–3	900

The 7th pair of concerts was given as part of the "Salute to Rome Week," so designated by the City of Boston. The First Movement of Honegger's Fifth Symphony was played at the 7th pair of concerts in memory of the composer. Sibelius' Symphony No. 7 and his Concerto for Violin and Orchestra were played at the 9th pair of concerts in honor of his 90th birthday. Mozart's Masonic Funeral Music was played at the 5th pair of concerts in memory of Olin Downes.

WORKS PERFORMED FOR THE FIRST TIME IN THE FRIDAY-SATURDAY SERIES

BERG	Lyric Suite (Arranged for String Orchestra)
COPLAND	*Symphonic Ode (Revised)
DANIELS	A Psalm of Praise, for Mixed Chorus
FREED	Festival Overture
FRESCOBALDI	Toccata (Freely transcribed for orchestra by Hans Kindler)
HANSON	*Elegy in Memory of Serge Koussevitzky, Op. 44
HONEGGER	"Chant de Joie"
KHATCHATURIAN	Concerto for Violin and Orchestra
KODÁLY	Dances of Galánta
MILHAUD	*Symphony No. 6
MOEVS	Fourteen Variations for Orchestra

Mozart	Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b
	"Regina coeli," for Chorus, Soprano Solo, and Orchestra, K. 108
	"Ave, verum corpus," Motet for Chorus and String Orchestra, K. 618
	"Vesperae de dominica," for Chorus and Orchestra, with Soprano, Alto, Tenor, and Bass Solo, K. 321
	Piano Concerto in D major, K. 451
Petrassi	*Fifth Concerto for Orchestra
Piston	*Symphony No. 6
Stravinsky	Symphonies for Wind Instruments
Villa-Lobos	*Symphony No. 11

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Mozart — 13; Beethoven — 8; Brahms — 6; Honegger — 4; Debussy, Ravel, Tchaikovsky — 3; Bach, Haydn, Mendelssohn, Prokofieff, Sibelius, Strauss, Stravinsky — 2; Bartók, Berg, Berlioz, Copland, Creston, Daniels, Dvořák, Falla, Fauré, Franck, Freed, Frescobaldi, Handel, Hanson, d'Indy, Khatchaturian, Kodaly, Mahler, Martinu, Milhaud, Moevs, Petrassi, Piston, Rachmaninoff, Respighi, Schubert, Schumann, Villa-Lobos — 1 each. Total — 82 works by 42 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

*Abel, David (Brahms: Violin Concerto in D major). February 17–18. Sketch 803

Burgin, Richard (Sibelius: Concerto for Violin and Orchestra). December 22–23.

Ciccolini, Aldo (Rachmaninoff: Rhapsody on a Theme of Paganini, for Piano and Orchestra). December 16–17. Sketch 427

Elman, Mischa (Mendelssohn: Concerto for Violin and Orchestra). January 27–28. Sketch 710

Firkusny, Rudolf (Mozart: Piano Concerto in D major, K. 451). April 20–21. Sketch 1246

Francescatti, Zino (Prokofieff: Violin Concerto No. 2; Brahms: Concerto in A minor for Violin and Violoncello). April 13–14. Sketch 1190

Heifetz, Jascha (Beethoven: Violin Concerto in D major). November 25–26. Sketch 313

*Istomin, Eugene (Beethoven: Piano Concerto No. 4). March 2–3. Sketch 930

* First performance; commissioned for the 75th anniversary of the Boston Symphony Orchestra.

MAYES, SAMUEL (Brahms: Concerto in A minor for Violin and Violoncello). April 13–14. Sketch 1192
POSSELT, RUTH (Khatchaturian: Concerto for Violin and Orchestra). October 28–29. Sketch 132
†ROSE, LEONARD (Dvořák: Concerto for Violoncello. March 16–17. Sketch 1043
SANROMÁ, JESÚS MARÍA (Stravinsky: Capriccio, for Piano and Orchestra). April 6–7. Sketch 1132
SERKIN, RUDOLF (Brahms: Piano Concerto No. 1). January 20–21. Sketch 649
ZIGHERA, BERNARD (Ravel: Introduction and Allegro for Harp and Orchestra). October 7–8. Sketch 96

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor (Mozart: *Regina coeli, Ave, verum corpus, Vesperae de dominica;* Fauré: Requiem; Bach: *The Passion According to St. John;* Beethoven: Symphony No. 9; Daniels: *A Psalm of Praise*)

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Debussy: *Nocturne, Sirènes;* Music for *Le Martyre de Saint Sebastien*)

Sopranos:

ADELE ADDISON (Mozart: *Regina coeli, Vesperae de dominica;* Fauré: Requiem; Bach: *The Passion According to St. John;* Beethoven: Symphony No. 9)

PHYLLIS CURTIN (Debussy: Music for *Le Martyre de Saint Sebastien*)

Contraltos:

EUNICE ALBERTS (Beethoven: Symphony No. 9)

BETTY ALLEN (Bach: *The Passion According to St. John*)

CATHERINE AKOS (Debussy: Music for *Le Martyre de Saint Sebastien*)

*ELEANOR DAVIS (Mozart: *Vesperae de dominica*)

FLORENCE KOPLEFF (Debussy: Music for *Le Martyre de Saint Sebastien*)

Tenors:

*RICHARD GILLEY (Mozart: *Vesperae de dominica*)

DAVID LLOYD (Bach: *The Passion According to St. John;* Beethoven: Symphony No. 9)

Basses:

DONALD GRAMM (Mozart: *Vesperae de dominica;* Fauré: Requiem)

*JAMES JOYCE (Bach: *The Passion According to St. John*)

†First appearance with the Boston Symphony Orchestra in Boston.

MAC MORGAN (Bach: *The Passion According to St. John;* Beethoven: Symphony No. 9)

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Horn: JAMES STAGLIANO
Bassoon: SHERMAN WALT
(Mozart: *Sinfonia Concertante* for Oboe, Clarinet, Horn and Bassoon, K. 297b)

Harpsichord: DANIEL PINKHAM
Viola da Gamba: ALFRED ZIGHERA
Organ: EDOUARD NIES-BERGER
(Bach: *The Passion According to St. John*)

Speaker: ARNOLD MOSS (Debussy: Music for *Le Martyre de Saint Sebastien*)

GUEST CONDUCTORS

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RICHARD BURGIN (Associate Conductor): October 28–29 . .
ARTHUR FIEDLER: December 16–17. Sketch 389
ERNEST ANSERMET: December 30–31; January 6–7. Sketch . . 501
PIERRE MONTEUX: February 17–18; 24–25. Sketch . . . 781
VILLA-LOBOS: Conducted his Symphony No. 11, March 2–3.
G. WALLACE WOODWORTH: Conducted Mozart's "Regina coeli," "Ave, verum corpus," and "Vesperae de dominica," March 9–10.
LEONARD BERNSTEIN: April 6–7. Sketch 1171

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* First appearance with the Boston Symphony Orchestra.

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PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons. (ARTHUR FIEDLER conducted the concert of December 18; PIERRE MONTEUX conducted the concert of February 19; LEONARD BERNSTEIN conducted the concert of April 8.)

1955, November 6. BEETHOVEN: Overture to *Fidelio;* MILHAUD: Symphony No. 6; TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36.

1955, December 18. FRESCOBALDI: *Toccata,* Freely transcribed for orchestra by Hans

Kindler; BEETHOVEN: Symphony No. 8, in F major, Op. 93; RACHMANINOFF: *Rhapsody on a Theme of Paganini,* for Piano and Orchestra, Op. 43 (Soloist, ALDO CICCOLINI); KODÁLY: *Dances of Galanta.*

1956, January 22. BEETHOVEN: Overture, *Leonore,* No. 2; DEBUSSY: *Prélude à l'Après-midi d'un Faune;* HANSON: *Elegy in Memory of Serge Koussevitzky,* Op. 44; BRAHMS: Piano Concerto No. 1, in D minor, Op. 15 (Soloist, RUDOLF SERKIN).

1956, February 19. FREED: Festival Overture; BRAHMS: Symphony No. 3, in F major, Op. 90; D'INDY: Symphonic Variations, *Istar,* Op. 42; STRAUSS: Suite from *Der Rosenkavalier.*

1956, April 8. MOZART: Symphony in A major, K. 201; MOEVS: *Fourteen Variations for Orchestra;* STRAVINSKY: *Capriccio,* for Piano and Orchestra (Soloist, JESÚS MARÍA SANROMÁ); PROKOFIEFF: Symphony No. 5, Op. 100.

1956, April 22. MOZART: Symphony in D major, "Haffner," No. 35, K. 385; TCHAIKOVSKY: *Romeo and Juliet,* Overture-Fantasia; MARTINU: *Fantaisies symphoniques* (Symphony No. 6); FALLA: Three Dances from the Ballet *El Sombrero de Tres Picos.*

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. (RICHARD BURGIN conducted the concert of November 1; ARTHUR FIEDLER conducted the concert of December 20; ERNEST ANSERMET conducted the concert of January 3; PIERRE MONTEUX conducted the concert of February 21; G. WALLACE WOODWORTH conducted the first part of the concert of March 13; LEONARD BERNSTEIN conducted the concert of April 10.)

1955, October 4. BEETHOVEN: Overture, *The Consecration of the House,* Op. 124; HAYDN: Symphony in B-flat, No. 102; RAVEL: *Rapsodie Espagnole;* RAVEL: *Introduction and Allegro* for Harp and Orchestra (Soloist, BERNARD ZIGHERA); RAVEL: *Daphnis et Chloé,* Ballet (Second Suite).

1955, November 1. MOZART: *Eine kleine Nachtmusik,* Serenade for String Orchestra (K. 525); KHATCHATURIAN: Concerto for Violin and Orchestra (Soloist, RUTH POSSELT); MAHLER: Symphony in D major, No. 1.

1955, November 29. BRAHMS: Tragic Overture, Op. 81; MOZART: *Sinfonia Concertante,* for Oboe, Clarinet, Horn and Bassoon, K. 297*b* (Soloists, RALPH GOMBERG, GINO CIOFFI, JAMES STAGLIANO, SHERMAN WALT); SCHUMANN: Symphony No. 2, in C major, Op. 61.

1955, December 20. FRESCOBALDI: *Toccata,* Freely transcribed for orchestra by Hans Kindler; BEETHOVEN: Symphony No. 8, in F major, Op. 93; RACHMANINOFF: *Rhapsody on a Theme of Paganini,* for Piano and Orchestra, Op. 43 (Soloist, ALDO CICCOLINI); KODÁLY: Dances of Galánta.

1956, January 3. MOZART: Symphony in C major, "Jupiter" (K. 551); BERG: Lyric Suite (arranged for String Orchestra); DEBUSSY: *Three Nocturnes* (NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Director); RAVEL: *Bolero.*

1956, February 21. FREED: Festival Overture; BRAHMS: Symphony No. 3, in F major, Op. 90; D'INDY: Symphonic Variations, *Istar,* Op. 42; STRAUSS: Suite from *Der Rosenkavalier.*

1956, March 13. MOZART: *Regina coeli,* for Chorus, Soprano Solo, and Orchestra, K. 108; *Ave, verum corpus,* Motet for Chorus and String Orchestra, K. 618; *Vesperae de dominica,* for Chorus and Orchestra, with Soprano, Alto, Tenor,

and Bass Solo, K. 321; FAURÉ: *Requiem,* for Chorus and Orchestra, with Soprano and Baritone Solo, Op. 48.

1956, April 10. MOZART: Symphony in A major, K. 201; MOEVS: *Fourteen Variations for Orchestra;* STRAVINSKY: *Capriccio,* for Piano and Orchestra (Soloist: JESUS MARIA SANROMÁ); PROKOFIEFF: Symphony No. 5, Op. 100.

1956, April 24. HANDEL: Suite for Orchestra, "The Faithful Shepherd" (Arranged by Sir Thomas Beecham); HONEGGER: Symphony No. 3, *Liturgique;* BRAHMS: Symphony No. 4, in E minor, Op. 98.

PENSION FUND CONCERT (120th)

A Pension Fund concert was conducted by Charles Munch with David Oistrakh as soloist in Symphony Hall on Thursday evening, December 15th. The program consisted of Haydn's Symphony in B-flat, No. 102, Mozart's Violin Concerto No. 5, in A major, K 219, and Brahms' Violin Concerto in D major, Op. 77.

The Saturday morning rehearsals for the Berkshire Festival (July 23, 30, August 6 and 13), six regular Open Rehearsals at Symphony Hall during the season past (November 10, January 5, February 16, March 8, April 5, April 19) and an extra Open Rehearsal on March 28 benefited the Pension Fund.

The Treasurer's financial report for the season 1955–1956 will be found on page 599.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 22nd annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on April 18, 1956. Mr. Henry B. Cabot addressed the Friends and introduced the Chairman, Dr. Palfrey Perkins. Charles Munch conducted the Orchestra in Mozart's "Haffner" Symphony and Falla's "The Three-Cornered Hat," after which Mr. Munch and the Trustees received the members at tea.

SPECIAL CONCERTS

Kresge Auditorium, M.I.T., Cambridge, October 3; Symphony Hall, American Medical Association, Boston, December 5; concert given on April 29 consisting of Beethoven's Seventh Symphony and Tchaikovsky's "Pathétique" "to close the anniversary season" and "to help supply funds still needed for the European tour next August and September."

CONCERTS OUTSIDE BOSTON

Six concerts in Sanders Theatre, Harvard University, Cambridge (Tuesday evenings): November 22 (BERNARD ZIGHERA, Soloist); December 27 (ARTHUR FIEDLER, Conductor; ALDO CICCOLINI, Soloist); January 17; February 14 (PIERRE MONTEUX, Conductor); March 6, March 27.

Five concerts in the Veterans Memorial Auditorium, Providence, Rhode Island (Tuesday evenings): November 8 (BERNARD ZIGHERA, Soloist); December 13 (ARTHUR FIEDLER, Conductor; ALDO CICCOLINI, Soloist); January 24; February 28; April 17

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Satur-

day afternoons): November 16, 19 (BERNARD ZIGHERA, Soloist on Wednesday evening); December 7, 10; January 11, 14 (ERNEST ANSERMET, Conductor); February 8, 11; March 21, 24 (LEONARD ROSE, Soloist on Saturday afternoon).

Five concerts in the Academy of Music, Brooklyn, N.Y. (Friday evenings): November 18; December 9; January 13 (ERNEST ANSERMET, Conductor); February 10; March 23 (LEONARD ROSE, Soloist).

Three concerts in Constitution Hall, Washington, D.C. (Thursday evenings); November 17 (BERNARD ZIGHERA, Soloist); December 8; January 12 (ERNEST ANSERMET, Conductor).

Concerts in other cities: Norfolk, October 10; Charlotte, October 11; Birmingham, October 12; New Orleans, October 13; Shreveport, October 14; Jackson, October 15; Atlanta, October 16; Chattanooga, October 18; Urbana, October 19; Lafayette, October 20; Fort Wayne, October 21; Detroit, October 22; Saginaw, October 23; Ann Arbor, October 24; Utica, October 25; Northampton, November 14 (BERNARD ZIGHERA, Soloist); New Haven, November 15 (BERNARD ZIGHERA, Soloist) and March 20; Storrs, December 6; Newark, January 10 (ERNEST ANSERMET, Conductor); Springfield, February 6; New London, February 7; Philadelphia, February 9; New Brunswick, March 22 (LEONARD ROSE, Soloist); Hartford, April 4 (LEONARD BERNSTEIN, Conductor).

POPS CONCERTS

The 70th season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from May 3 to July 1, 1955.

The "Boston Pops Tour Orchestra," consisting of musicians assembled for the purpose and conducted by Mr. Fiedler, made a tour of 79 cities, giving 81 concerts from January 1 through March 24.

ESPLANADE CONCERTS

The 27th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of July 5 through 17 (omitting July 11); August 15 through 20; and Wednesday mornings on July 6, 13, August 17.

BROADCASTS

Concerts of this Orchestra and the Boston Pops were carried by delayed broadcast on the NBC Network, Monday evenings, 8:15 to 9:00 P.M. beginning last May 23 and continuing through the Pops, Berkshire Festival and winter seasons.

The Friday and Saturday concerts in full were broadcast by the FM radio station, WGBH.

The Saturday evening concerts of the Pops season were broadcast by WGBH.

Thirty-six concerts of the Berkshire Festival (including the six Wednesday evening chamber concerts and twelve Music Center concerts) were put on the air by delayed broadcast through the winter season over Station WGBH.

A special concert in honor of the Seventh Anniversary of the Proclamation of the Universal Declaration of Human Rights was given on December 10, 1955, in the United Nations Assembly Hall, under the direction of Mr. Munch. The program consisted of Mozart's Symphony in G minor, K. 550; Debussy's *La Mer;* and Brahms' Symphony No. 2. The program was broadcast over Station WQXR, New York, and a portion of it was telecast by WOR-TV, New York.

The concert in Kresge Auditorium, Massachusetts Institute of Technology, on October 3, 1955, was telecast over Station WGBH-TV, Channel 2. The program consisted of Berlioz's *Fantastic* Symphony; Debussy's *La Mer;* and the Suite No. 2 from Ravel's *Daphnis and Chloe.*

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE APRIL, 1955:

BEETHOVEN: Symphony No. 5; BERLIOZ: Summer Nights (Victoria de los Angeles, soprano); BERLIOZ: Symphonie Fantastique; CHAUSSON: Poème for Violin and Orchestra (David Oistrakh, soloist); CHOPIN: Piano Concerto No. 2 (Alexander Brailowsky, soloist); DEBUSSY: The Blessed Damozel (with the Radcliffe Choral Society, G. Wallace Woodworth, Director; Victoria de los Angeles, soprano; Carol Smith, mezzo-soprano); HONEGGER: Symphony No. 2; MENOTTI: Violin Concerto (Tossy Spivakovsky, soloist); RAVEL: Daphnis and Chloe — Complete (with the New England Conservatory and Alumni Chorus, Lorna Cooke de Varon, Conductor, in association with Robert Shaw); SAINT-SAENS: Piano Concerto No. 4 (Alexander Brailowsky, soloist); SAINT-SAENS: Introduction and Rondo Capriccioso for Violin and Orchestra (David Oistrakh, soloist); SCHUBERT: Symphony No. 8, "Unfinished"; TCHAIKOVSKY: Symphony No. 4.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF PIERRE MONTEUX HAVE BEEN RELEASED SINCE APRIL, 1955:

DEBUSSY: La Mer; DEBUSSY: Three Nocturnes; DELIBES: Coppélia, Suite; DELIBES: Sylvia, Suite (with members of the Boston Symphony Orchestra); TCHAIKOVSKY: Symphony No. 6, *Pathétique.*

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED SINCE APRIL, 1955:

CHOPIN-BODGE-ANDERSON: Les Sylphides; COPLAND: El Salón México; GROFÉ: Grand Canyon Suite; STRAUSS-DORATI: Graduation Ball; MUSIC FOR A SUMMER NIGHT (BEETHOVEN-PISTON: "Moonlight" Sonata — First Movement; GOUNOD: Faust Waltzes; KREISLER: Caprice Viennois; Liebesfreud; Liebesleid; LISZT: Liebestraum; MASON: Candlelight Waltz; RUBINSTEIN: Kamennoi-Ostrow; WALDTEUFEL: España Waltz; Très Jolie Waltz).

THE FOLLOWING RCA VICTOR RECORDINGS BY ARTHUR FIEDLER SINFONIETTA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED IN THE COURSE OF THE SEASON:

MOZART: Divertimento in B-flat, K. 287; MOZART: Serenade in C minor, K. 388.

TANGLEWOOD
BERKSHIRE FESTIVAL

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Theatre-Concert Hall on Friday evenings, Saturday evenings, and Sunday afternoons of the first two weeks.

July 8. BACH: Sinfonia from the "Easter" Oratorio; BACH: Suite No. 2 in B minor, for Flute and Strings (Doriot Anthony Dwyer); STRAVINSKY: *"Orpheus."* Ballet in Three Scenes; MOZART: Symphony in D major, "Prague," No. 38 (K. 504).

July 9 (Thor Johnsen, Guest Conductor). HANDEL: Concerto Grosso for String Orchestra, in B minor, Op. 6, No. 12; HAYDN: *Sinfonie Concertante* for Violin, Cello, Oboe, and Bassoon, Op. 84 (Richard Burgin, Samuel Mayes, Ralph Gomberg, Sherman Walt); HINDEMITH: *"Der Schwanendreher,"* Concerto for Viola and Small Orchestra (Joseph de Pasquale); HAYDN: Symphony in B-flat major, No. 98.

July 10. BACH: Mass in B minor (Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor; Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; Richard Burgin, James Stagliano, Doriot Anthony Dwyer, Louis Speyer and Jean Devergie, E. Power Biggs, Daniel Pinkham, Roger Voisin).

July 15 (Leonard Bernstein, Guest Conductor). MOZART: Overture to *Don Giovanni,* K. 527; Symphony in C major, "Linz", No. 36, K. 425; Aria, *"Zeffiretti Lusinghieri,"* from *Idomeneo,* K. 366; Rondo for Soprano and Orchestra, *"Al desio, di chi t'adora,"* K. 577; Scene and Rondo, *"Non temer, amato bene,"* K. 505 (Jennie Tourel); Piano Concerto in G major, K. 453 (Played and conducted by Leonard Bernstein).

July 16. VIVALDI: Concerto Grosso in D minor, Op. 3, No. 11; VIVALDI: Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10 (Richard Burgin, Alfred Krips, George Zazofsky, Clarence Knudson); BOCCHERINI: Concerto for Violoncello in B-flat major, Op. 34 (Samuel Mayes); VIVALDI: Gloria, for Solo Voices, Chorus and Orchestra (Sara Mae Endich, Sadie McCollum, Festival Chorus, Hugh Ross, Conductor).

July 17. RAMEAU: Suite from the Opera, *Dardanus;* RAVEL: *Le Tombeau de Couperin;* FAURÉ: *Pavane,* Op. 50; MILHAUD: *Sérénade;* HONEGGER: Symphony No. 4, *Deliciae Basilienses.*

Twelve concerts by the Boston Symphony Orchestra were given in the Shed:

July 22. BEETHOVEN: Overture to *Coriolan,* Op. 62; Violin Concerto in D major, Op. 61 (Isaac Stern); Symphony No. 7, in A major, Op. 92.

July 23 (Pierre Monteux, Guest Conductor). BACH: Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi); BEETHOVEN: Symphony No. 2, in D major, Op. 36; SESSIONS: Orchestral Suite from *The Black Maskers* (Leonid Andreyeff); STRAUSS: *Tod und Verklärung,* Tone Poem, Op. 24.

July 24. BEETHOVEN: Symphony No. 1, in C major, Op. 21; Symphony No. 4, in B-flat major, Op. 60; Symphony No. 6, in F major, Op. 68, *Pastoral.*

July 29. HANDEL: Suite for Orchestra (From the Water Music), Arranged by Sir Hamilton Harty; SCHUMANN: Symphony No. 4, in D minor, Op. 120; BARBER: *Prayers of Kierkegaard* for Mixed Chorus, Soprano Solo, and Orchestra, Op. 30 (Festival Chorus, Leontyne Price, Regina Sarfaty, Arthur Schoep); BRAHMS: Symphony No. 4 in E minor, Op. 98.

July 30. BEETHOVEN: Overture to Goethe's *Egmont,* Op. 84; Concerto for Pianoforte No. 5 in E-flat major, Op. 73 (*"Emperor"*) (Rudolf Serkin); Symphony No. 3 in E-flat major, *Eroica,* Op. 55.

July 31 (Pierre Monteux, Guest Conductor). BRAHMS: Academic Festival Overture, Op. 80; Concerto for Violin with Orchestra, in D major, Op. 77 (Isaac Stern); Symphony No. 1 in C minor, Op. 68.

August 5 (Leonard Bernstein, Guest Conductor). BEETHOVEN: *Missa Solemnis,* Op. 123 for Orchestra, Chorus, and Four Solo Voices (Festival Chorus; Adele Addison, Eunice Alberts, David Lloyd, Mac Morgan, Willem Friso Frank, Richard Burgin. The Mass was performed in memory of Serge Koussevitzky).

August 6. BEETHOVEN: *Fidelio,* Act II (Festival Chorus, prepared by Hugh Ross

and John Krueger; Margaret Harshaw, David Lloyd, Malcolm Bernstein, Mac Morgan, Christina Cardillo, Arthur Schoep); WAGNER: Excerpts from *Götterdämmerung* (Margaret Harshaw).

August 7. BEETHOVEN: Symphony No. 8, in F major, Op. 93; Piano Concerto No. 4, in G major, Op. 58 (Eugene Istomin); Symphony No. 5, in C minor, Op. 67.

August 12. BERLIOZ: Fantastic Symphony, Op. 14A; DEBUSSY: *La Mer;* RAVEL: *Daphnis et Chloé,* Ballet (Second Suite).

August 13 (Pierre Monteux, Guest Conductor). WAGNER: Overture to *The Flying Dutchman;* BRAHMS: Symphony No. 3, in F major, Op. 90; DEBUSSY: Three *Nocturnes* (Festival Chorus prepared by Iva Dee Hiatt); STRAUSS: Suite from *Der Rosenkavalier.*

August 14. BEETHOVEN: Overture, *Leonore* No. 3, Op. 72; Symphony No. 9 in D minor, with Final Chorus on Schiller's *Ode to Joy,* Op. 125 (Festival Chorus prepared by Hugh Ross and Iva Dee Hiatt; Adele Addison, Catherine Akos, David Lloyd, Donald Gramm).

Six concerts of chamber music were given in the Theatre-Concert Hall on Wednesday evenings. The series was devoted entirely to the music of Beethoven.

July 6. THE KROLL STRING QUARTET (William Kroll, Violin, Louis Graeler, Violin, David Mankovitz, Viola, Avron Twerdowsky, Cello).

July 13. BEAUX ARTS TRIO (Menahem Pressler, Piano, Daniel Guilet, Violin, Bernard Greenhouse, Cello).

July 20. ISAAC STERN, Violin, ALEXANDER ZAKIN, Piano.

July 27. NEW MUSIC STRING QUARTET (Broadus Erle, Violin, Matthew Raimondi, Violin, Walter Trampler, Viola, David Soyer, Cello).

August 3. RUDOLF SERKIN.

August 10. GINO CIOFFI, Clarinet; SAMUEL MAYES, Cello; RALPH BERKOWITZ, Piano; DORIOT ANTHONY DWYER, Flute; SHERMAN WALT, Bassoon; DAVID LLOYD, Tenor; RALPH GOMBERG, Oboe; JAMES STAGLIANO, Horn. (The woodwind players are principals of the Boston Symphony Orchestra and form the Boston Woodwind Quintet).

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 11. The Boston Symphony Orchestra gave a concert in the Shed in which Leonard Bernstein conducted his Suite from *On the Waterfront* (First Performance) and Copland's *A Lincoln Portrait* with Claude Rains as Narrator. For the second half of the program Arthur Fiedler conducted the Boston Pops Orchestra in Rimsky-Korsakov's *Capriccio Espagnol,* Gershwin's *Rhapsody in Blue* with Leonard Bernstein as Piano Soloist, and the Strauss-Dorati Suite from the Ballet *Graduation Ball.*

On Saturday mornings, July 23, 30, August 6, and 13, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Thirteenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from July 4 to August 14, 1955.



RCA VICTOR RECORDS
BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphonies Nos. 5, 7
Berlioz "Fantastic Symphony"
Overture to "Beatrice and Benedick"
"Romeo and Juliet" (complete)
"Summer Nights" (DE LOS ANGELES)
"The Damnation of Faust" (complete)
Brahms Piano Concerto No. 2 (RUBINSTEIN)
Symphony No. 4
Bruch Violin Concerto No. 1 (MENUHIN)
Chausson "Poème" for Violin and Orchestra (OISTRAKH)
Chopin Piano Concerto No. 2 (BRAILOWSKY)
Debussy "The Blessed Damozel" (DE LOS ANGELES)
Handel "Water Music" Suite (arr. Harty)
Haydn Symphony No. 104
Honegger Symphonies Nos. 2, 5
Lalo Overture to "Le Roi d'Ys"
Menotti Violin Concerto (SPIVAKOVSKY)
Mozart Overture to "The Marriage of Figaro"
Ravel "Daphnis and Chloe" (complete); "La Valse"
"Pavane for a Dead Princess"; "Rapsodie Espagnole"
Roussel "Bacchus and Ariane," Suite No. 2
Saint-Saëns "Introduction and Rondo Capriccioso" (OISTRAKH)
Overture to "La Princesse Jaune"
Piano Concerto No. 4 (BRAILOWSKY)
Schubert Symphonies Nos. 2, 8 ("Unfinished" Symphony)
Schumann Overture to "Genoveva" Symphony No. 1
Strauss "Don Quixote" (Soloist, PIATIGORSKY)
Tchaikovsky Violin Concerto (MILSTEIN)

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SERGE KOUSSEVITZKY

Bach Brandenburg Concertos Nos. 1, 6; Suites Nos. 1, 4
Beethoven Symphonies Nos. 3, 5, 9
Berlioz "Harold in Italy" (PRIMROSE)
Brahms Symphony No. 3; Violin Concerto (HEIFETZ)
Copland "A Lincoln Portrait"; "Appalachian Spring"; "El Salon Mexico"
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies Nos. 92, "Oxford"; 94, "Surprise"
Khatchaturian Piano Concerto (KAPELL)
Mendelssohn Symphony No. 4, "Italian"
Mozart "Eine kleine Nachtmusik"; Serenade No. 10, for Woodwinds; Symphonies Nos. 36, "Linz"; 39
Prokofieff "Classical" Symphony; "Lt. Kije" Suite; "Romeo and Juliet," Suite No. 2; Symphony No. 5; Violin Concerto No. 2 (HEIFETZ)
Rachmaninoff "Isle of the Dead"
Ravel "Bolero"; "Ma Mère L'Oye" Suite
Schubert Symphony in B Minor, "Unfinished"
Sibelius Symphonies Nos. 2, 5
Strauss, R. "Don Juan"
Tchaikovsky Serenade in C; Symphonies Nos. 4, 5
Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Debussy "La Mer"; "Nocturnes"
Liszt "Les Préludes"
Mozart Piano Concertos Nos. 12, 18 (LILI KRAUS)
Scriabin "The Poem of Ecstasy"
Stravinsky "Le Sacre du Printemps"
Tchaikovsky Symphony No. 6, "Pathétique"

Delibes Ballets "Sylvia," "Coppelia" by Members of the Boston Symphony Orchestra

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Recorded under the leadership of LEONARD BERNSTEIN
Stravinsky "L'Histoire du Soldat"; Octet for Wind Instruments

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The above recordings are available on Long Play (33⅓ r.p.m.) and (in some cases) 45 r.p.m.

Boston Symphony Orchestra

(Seventy-fifth Season, 1955–1956)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
Joseph Silverstein

BASSES

Georges Moleux
Gaston Dufresne
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimbler
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger
Richard Kapuscinski
Robert Ripley

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Everett Firth

PERCUSSION

Charles Smith
Harold Farberman
Harold Thompson

PIANO

Bernard Zighera

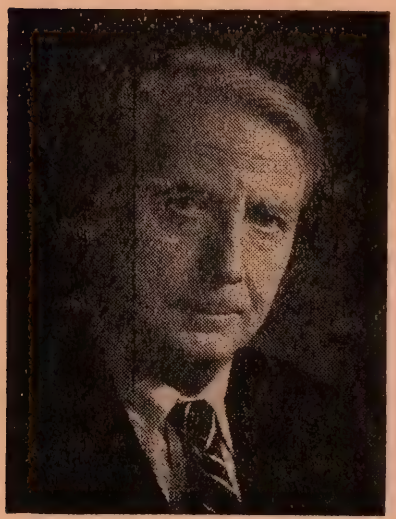
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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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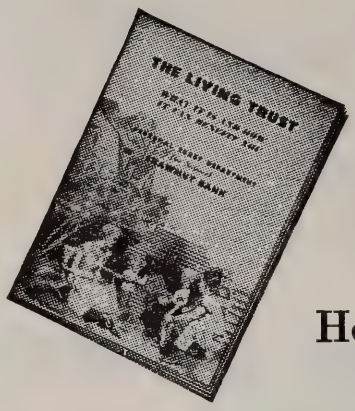
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SYMPHONIANA
Exhibitions
Features of the 75th Anniversary Season
Open Rehearsals
New Recordings
Tonight's Program
on Longplaying Records

EXHIBITIONS

Paintings by Paul Barruel and Andrew Wyeth are on view in the gallery. Pictures and memorabilia drawn from the seventy-five years of this orchestra are on view in the cases.

Paul Barruel, born in Paris in 1901, has recently become internationally known through his striking illustrations for his own book, "Birds of the World, Their Life and Habits" (1953), and for Bourlière's book, "The Natural History of Mammals" (1954). From childhood he was fascinated by natural history and paintings of birds and animals. When he decided to become an artist, it was only natural that he would devote himself to depicting wild life. His portrayals are based on an intimate and first-hand knowledge of the subjects and their actual surroundings.

This is the first showing in the United States of M. Barruel's paintings. He holds the honorary title of Attaché du Muséum National d'Histoire Naturelle, Paris.

The following is a quotation from an article on Andrew Wyeth in *Life* Magazine. "If there is such a thing as a purely American tradition in art, it is represented at its best in the straightforward canvases of Andrew Wyeth. A penetrating and tireless observer of two rural settings, Chadd's Ford, Pennsylvania, in winter, and the little town of Cushing, Maine, in summer, he portrays them with an almost psychological insight into their subtly changing moods and atmospheres."

Born at Chadd's Ford, Pennsylvania in 1917, he is today conceded to be one of America's foremost artists, His dramatic picture "Soaring" from the collection of Maxim Karolik is one of the great contemporary masterpieces.

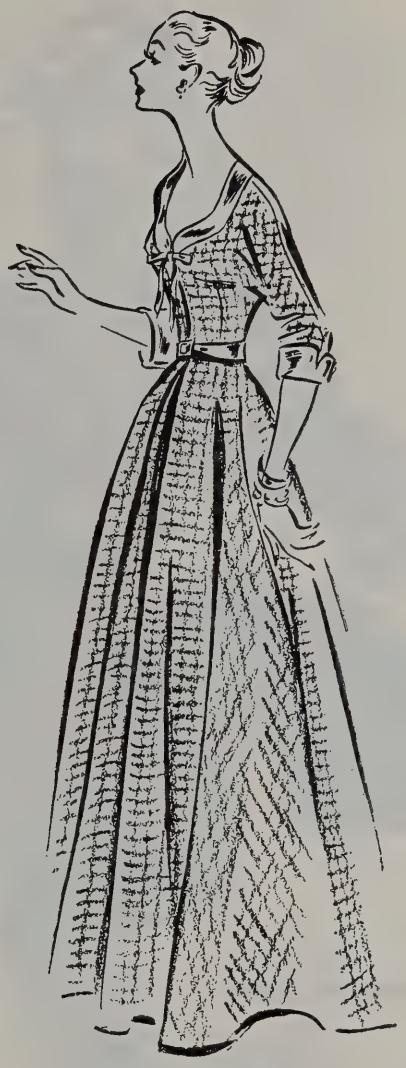
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FEATURES OF THE 75TH ANNIVERSARY SEASON

The *Sixth Symphony* by Darius Milhaud, to be performed this week, will be the first of the new works to be performed this season as part of the orchestra's 75th anniversary. (The *Symphonic Fantasies* by Martinu, introduced at these concerts last January, was

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actually composed at the personal request of Mr. Munch. It has nevertheless been included among the anniversary works.) The Boston Symphony Orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned these scores. The composers invited consist of six in Europe, eight in the United States and one in South America. Each piece will be dedicated to the memory of Serge and Natalie Koussevitzky. The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

(United States)
Samuel Barber
Leonard Bernstein
Aaron Copland
Howard Hanson
Bohuslav Martinu
Walter Piston
William Schuman
Roger Sessions

Benjamin Britten (England)
Henri Dutilleux (France)
Gottfried von Einem (Austria)
Jacques Ibert (France)
Darius Milhaud (France)
Goffredo Petrassi (Italy)
Heitor Villa-Lobos (Brazil)

• •

Having accepted an invitation from Scotland, the Orchestra will visit Edinburgh to give five concerts at the Festival there next August.

• •

OPEN REHEARSALS

A series of six Open Rehearsals will be given in Symphony Hall through the season on November 10, January 5, February 16, March 8, April 5 and April 19. A subscription for the series may now be had at a considerable saving from the single price.

• •

NEW RECORDINGS

Berlioz's *Fantastic Symphony,* just released, will be the third major work by Berlioz which has been perpetuated on records by this Orchestra under the direction of Charles Munch. The complete recording of Ravel's *Daphnis and Chloe* with chorus recalls the performance of this work at the concerts of last season. Another new release is Tchaikovsky's *Sixth Symphony* under the direction of Pierre Monteux.

(*Continued on page 33*)

Filene's French Shops

Boston

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BEETHOVEN ....Overture, "The Consecration of the House," *Op.* 124

HAYDN .....Symphony in B-flat, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

INTERMISSION

RAVEL .....Rapsodie Espagnole

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THE repetition on this program of Beethoven's Overture and Haydn's Symphony from Mr. Henschel's initial program of October 22, 1881, invites a glance at the Boston papers of that time and their reception of the then new orchestra. There was very little musical news. President Garfield had succumbed to the bullets of an assassin just a month before (September 21), but there was only passing mention of his successor, Chester Alan Arthur. The newspaper headlines were given to what the *Evening Transcript* called "the muddle in Ireland." On October 9, Parnell, facing Gladstone as champion of the tenant farmers against the landlords, had called the Prime Minister "a masquerading knight-errant," and was called in retort a "leader of rapine." For the moment Parnell was in jail. Fanny Davenport was playing Camille at the Globe Theatre; Rossi, Othello at the Boston Museum, and Joseph Jefferson was announced for Rip Van Winkle.

Any musical paragraphs were incidental. From time to time there were performances by the so-called Philharmonic Society, under Dr. Louis Maas; by the Harvard Musical Association Orchestra, under



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Carl Zerrahn; or the Conservatory Symphony Orchestra, under the same conductor, which was then advertising five concerts through the season at $1 or $1.50 for the series, boasting "a large and splendid orchestra of picked musicians — fine solo talents." This orchestra, however splendid, disappeared with its fellows when the intentions of the new benefactor came to be felt.

When Henry Lee Higginson announced that he had brought together an orchestra, most people probably did not look upon the venture as more than another coming together of players for an occasional evening of music making. Those who knew Mr. Higginson's degree of purpose and pertinacity probably did realize that an orchestra brought and held together by him, under an imported conductor for regular weekly concerts, might well justify the claim implied in its title: "The Boston Symphony Orchestra."

An item in the *Morning Journal* of Saturday, October 22, shows that at least the more musical citizens of Boston appreciated that Mr. Higginson was a man to be counted upon for real results. A story in its columns reports a banquet given the night before at Revere House (a hostelry on Bowdoin Square, now long since vanished) in celebration of the 70th birthday of Franz Liszt, then still living. The 150



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guests, including the musical *cognoscenti* of Boston, had advanced the feast a day "so as not to interfere with the symphony concert announced for tonight." The speaking no doubt continued far into the night, while those who had met Liszt or studied with him boasted of their experiences. But they were obviously well aware that the concert announced for the night following at the Music Hall by Mr. Higginson's newly gathered orchestra under its conductor from England, Georg Henschel, would be an event not to miss.

The concert was duly reported in the papers on the Monday following. An editorial in the *Boston Transcript* noted that the attendance practically filled the capacity of the Music Hall, although there was a little "thinning out" near the organ. "Upon examining the audience closely, one found that almost everybody whom the earnest music lover could wish to be there was actually there. It was an 'oratorio' audience; anyone familiar with the concerts of the Handel and Haydn Society will know what that means." The writer went on to remark that "the playing was as fine as we have ever heard in this city. . . . Mr. Henschel's command of his men is absolute and electric; more than this, he not only governs his orchestra with a very firm hand, he not only makes them do just what he pleases, but (what is quite as important) he makes the audience feel that he does so." This critic

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only regretted that Mr. Henschel had allowed himself to be carried away by his "momentary enthusiasm" to an impetuous interpretation of Haydn, which was beyond the bounds of a decent classical restraint. The *Globe* reported a similar impression: "If any criticism could be made of Mr. Henschel's leadership, it would be on the pardonable fault of that gentleman's great enthusiasm which may at times carry him beyond the limits of careful calculation and cool-headedness." This critic applauded the program in that "there was nothing to detract from the dignity and elevation which such an occasion demands." The *Transcript* also complimented Mr. Henschel's good taste in omitting encores. A soloist at each concert was then and for a long time afterwards a *sine qua non*. When the second concert was reviewed, the *Globe* took exception to Beethoven's First Symphony: "It has all the weakness of imitation — Haydn's form without his spirit." This writer had not yet caught Mr. Henschel's dire intentions in regard to Beethoven. He was to perform all nine symphonies in order through the season and to repeat the practice through the remaining two seasons of his term.

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Reviewing the second concert, the *Transcript,* which gave the larger part of a front-page column to its review each Monday, noted that Brahms's Tragic Overture, billed on the program as "new," was also announced to be repeated in the following week. The critic explained that it was impossible to give a fair estimate of a new work by Brahms on one hearing. He therefore postponed his comments until the second week. They turned out to be entirely favorable.

Mr. Henschel, and in fact the Orchestra itself, shortly came under sharp criticism in the press, not only from critics, but from anonymous writers of letters where professional rivalry may have been involved. The tale is entertainingly told in M. A. DeWolfe Howe's history of the Orchestra. The rejoinders were pointed and indignant, and needless to say soon prevailed.

J. N. B.

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OVERTURE *"DIE WEIHE DES HAUSES"* (THE CONSECRATION OF THE HOUSE), *Op.* 124

By LUDWIG VAN BEETHOVEN

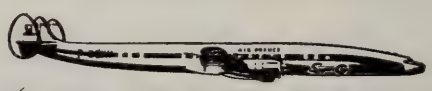
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Overture was composed in September, 1822, and published in 1825, with a dedication to Prince Nicolaus Galitzin. It is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE first music performed by this orchestra was Beethoven's Overture "The Consecration of the House" with which Georg Henschel opened the orchestra's first concert in the Music Hall, Boston, October 22, 1881. When, as Sir George Henschel, he returned to conduct this same program at the Orchestra's 50th anniversary, he accordingly repeated the number on October 10, 1930 in Symphony Hall.

Beethoven was asked to provide music for the opening of the Josephstadt Theatre in Vienna on October 3, 1822. He also composed other music for the occasion, borrowing numbers from "The Ruins of Athens." The composer conducted, but in his advanced state of deafness he had to depend almost entirely on the eye, and the performance of the Overture, after a single hurried rehearsal consisting mainly of the correction of copyist's errors, was far from smooth.





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Beethoven's friend Schindler stood behind the composer to forestall trouble in the beat. Nevertheless, the piece was well received and repeated.

The following anecdote is related by Schindler in his memoirs of Beethoven: "One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself also as to the manner in which he purposed treating them — one in the free style and one in the strict, and, indeed, in Handel's. As well as his voice permitted he sang the two motives and then asked us which we liked the better. This shows the roseate mood into which for the moment he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture, *'Zur Weihe des Hauses'* as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict, expressly in the Handelian, style."

Beethoven's admiration in his last years for the music of Handel is well known.

The Overture consists of a slow introduction and a lively fugue.

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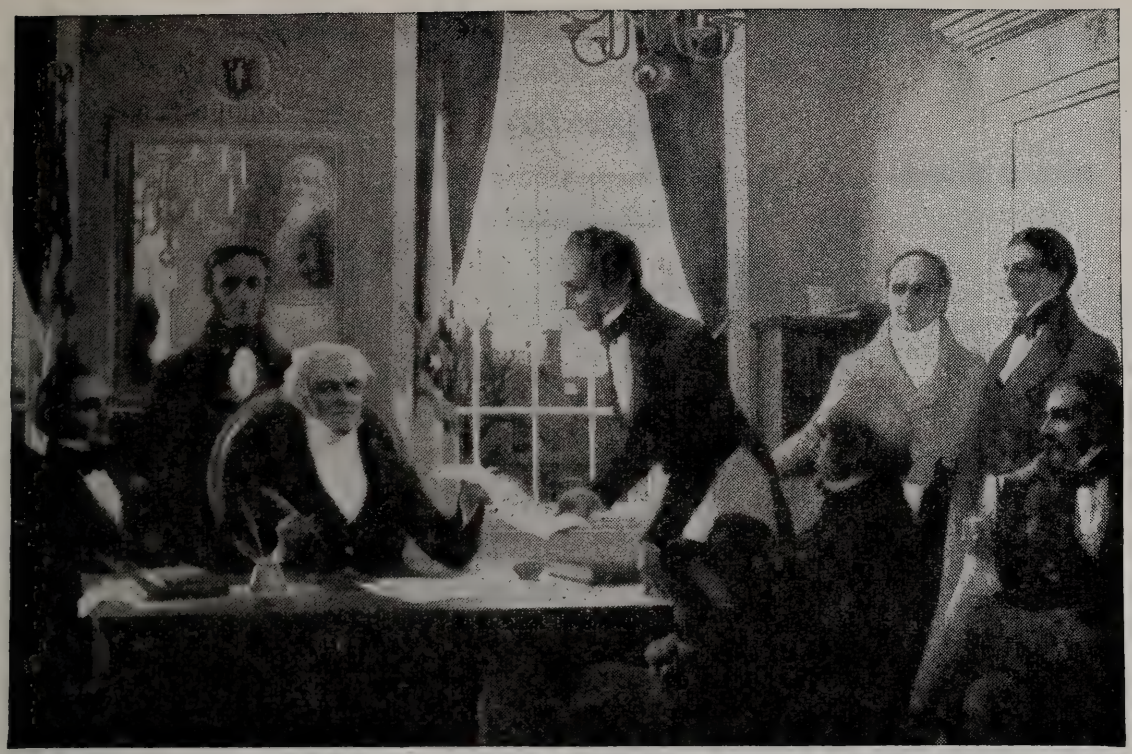
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By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

The symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each

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particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet.* A soft chord

* It was not until 1817 that the programs of the London Philharmonic Society identified symphonies by number or key.

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suffices to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a



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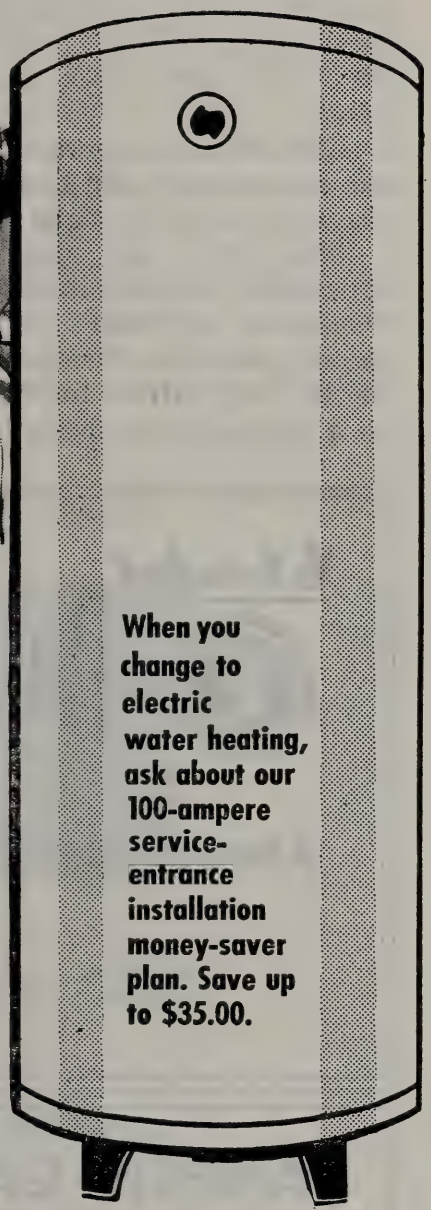
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boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. (The melodic first phrase of the largo which introduces the symphony Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*)

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MUSICAL ENVIRONMENTS

By Ernest Newman

The Sunday Times, London, July 10, 1955

In the autumn of 1954 Dr. Vaughan Williams, as visiting professor, gave four lectures in Cornell University. The substance of these, together with a further lecture given at Yale in December, is now available in this country in a small volume entitled *The Making of Music.** The informal talks make pleasant and profitable reading; if it be objected that Dr. Vaughan Williams raises more problems than he quite solves, the answer is that final solutions would in any case be out of the question in a little volume of no more than sixty-one pages.

His personal likings and dis-likings are always interesting. For him Bach is the greatest of all composers, and Sibelius the most original of the present time. Bach is "the great example of the right man, at the right time, in the right place." That happy conjunction of circum-

* Cornell University Press, Ithaca; London, Geoffrey Cumberlege. Oxford University Press.

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stances none will dispute, and Bach was indeed fortunate in being just what he was, alive just then, just there, content to work within the temporal, geographical and musical bounds assigned him by fate. A few other composers have perhaps been almost equally lucky in this respect — Vivaldi, for example, Mozart and Johann Strauss, to name only three.

Others, again, and some of them the most outstanding in the history of music, had the ill-luck to be born out of due time or due place and so never realized all their native potentialities: the most striking examples are perhaps Monteverdi and Victoria. On the other hand, there have been composers, of whom Beethoven and Wagner are the supreme examples, who did not accommodate themselves to their environment but created their own.

The Bach case is unique in that here was a genius of the first order who, partly from necessity but also from choice, "stayed put" in the one social and cultural and musical environment his whole life long. We get quite a wrong impression of the Leipzig of Bach's day if we see it from his angle. The young Goethe described it as a "little Paris" — an impression one would never have derived of it from a



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study of Bach's daily round at St. Thomas's. *His* Leipzig was less an actuality than a residuum left in him by the play of his own beliefs and temperament on a fund of not only German baroque musical tradition but also German baroque poetry and prose.

But we must be careful in our use of the term "environment" where musicians are concerned. A static figure in a static environment, as exemplified in the case of Bach, was hardly possible after his epoch. To realize this we have only to study the curious hypothetical case of Schubert. He died, at the age of thirty-one, in November, 1828, some eighteen months after the death of Beethoven. But suppose he had managed to live to the age of seventy-five or so — a feat easily performed by quite a number of people? What changes he would have seen in music, changes going to the very roots of the art!

Within a few months after Beethoven's death he could have absorbed himself in the wholly new world of that master's last quartets. At the age of fifty-two he could have seen Chopin into the grave; at fifty-nine, Schumann. At about sixty-three he could have been studying the score of *Tristan,* and within the next decade most of the *Ring.* He could have seen the emergence of the young Brahms as a new

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force in German music, and have heard *Rigoletto, Il Trovatore* and *La Traviata* by the time he was fifty-six. He would have been only sixty-seven when Meyerbeer's career ended, only seventy-two when Berlioz died. He could have heard Gounod's *Faust* at sixty-two, *Orphée aux Enfers* at sixty-one and *La Belle Hélène* at sixty-seven.

Here, within the possible space of one man's life, was a musical environment and climate that changed with a vengeance! How would Schubert's fine-fibred genius have reacted to all these new developments? Would it have finally been better or worse for him as a composer to have lived in an epoch of such constant musical change than to have spent his whole life in an environment as static as Bach's?

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by MARTIN BOOKSPAN

Though unperformed at these concerts for the past twenty-five years, Beethoven's "Consecration of the House" Overture is well represented on longplaying discs. There are especially fine recordings by Toscanini with the NBC Symphony Orchestra (RCA Victor) and Hermann Scherchen with the Vienna State Opera Orchestra (Westminster). Both make much of the drive and excitement in the score; in these performances the Overture emerges as a heroic and thrilling work. On a more subdued emotional level are the performances by Eduard van Beinum and the London Philharmonic Orchestra (London) and the venerable one by the late Felix Weingartner with the London Philharmonic Orchestra (Columbia) which was transferred to longplaying discs some time ago.

Three longplaying recordings of Haydn's Symphony No. 102 exist; unfortunately, however, none of them is completely satisfying. The recording by the Vienna Symphony Orchestra conducted by Hermann Scherchen (who has recorded all twelve of Haydn's London symphonies for Westminster) is hard-driven and rather heavy-handed, that by the London Philharmonic Orchestra conducted by Georg Solti (London) is superficial and unimaginative. Neither of the recordings eclipses memories of the superb performance of the score by the Boston Symphony Orchestra under Dr. Koussevitzky's direction

(*Continued on page 45*)

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used 2 piccolos, 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons and sarrusophone (contra-bassoon), 4 horns, 3 trumpets, 3 trombones and tuba, strings, and a large percussion section; timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and 2 harps. The work is dedicated to *"Mon cher Maître,* Charles de Bériot."



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THE *Rapsodie Espagnole* was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the *Alborada del Gracioso* as a piano piece, and the *Habanera* from *Les Sites Auriculaires,* for two pianos. As he transformed the *Alborada* into bright orchestral dress, so he incorporated the *Habanera* as the third movement of the *Rapsodie Espagnole.*

The *Prélude à la nuit* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, pianissimo, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which



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is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *Habanera* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a fortissimo close.

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INTRODUCTION AND ALLEGRO FOR HARP
With Accompaniment of Strings, Flute and Clarinet

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

Ravel wrote this piece in 1906 for Mlle. Micheline Kahn, by whom it was first performed at a concert of the Cercle Musical in Paris on February 22, 1907. The dedication is to M. Albert Blondel, the head of the piano (and harp) firm of Erard in Paris.

The first performance in the United States was at a concert of the Longy Club in Boston, February 8, 1910, when the harpist was Heinrich Schuëker. It was performed at the Boston Symphony concerts on December 24, 1931, when Mr. Zighera was the soloist, and again with him on April 22, 1943.

This work is of chamber proportions and has been performed as a septet, but it is closer to a harp concerto in which the composer finely exploits every possibility of the modern chromatic harp, while with characteristic subtlety, he implicates the instrument in the musical development. There is an elaborate cadenza.

The short Introduction opens with a melody in thirds by the flute and clarinet which is later to appear as a second subject in the Allegro proper. The harp provides an undercurrent of arpeggios, and when the Allegro begins it sets forth the theme unaccompanied, the other





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instruments presently joining. Scott Goddard, who describes this work in Cobbett's Cyclopedia of Chamber Music, writes: "It is a fine piece of delicate writing, worthy of a pupil of Fauré. Immediately before the harp cadenza the two chief themes appear simultaneously, combined with great skill and ease. The vivid harp writing gives the work a feeling of brightness and gayety."

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BERNARD ZIGHERA

BERNARD ZIGHERA was born in Paris, April 1, 1904, of a Roumanian father and a Polish mother. At the Paris Conservatory he studied harp with Marcel Tourniér and piano with Santiago Riero and Isidor Philipp. He took the highest honors for both instruments. He also studied chamber music with Camille Chevillard and Lucien Capet. He was a member of the Paris Conservatory Orchestra, appearing frequently as soloist. He came to this country to join the Boston Symphony Orchestra as harpist in 1926. Mr. Zighera has also often appeared as piano soloist. In 1936 he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of music for chamber orchestra.

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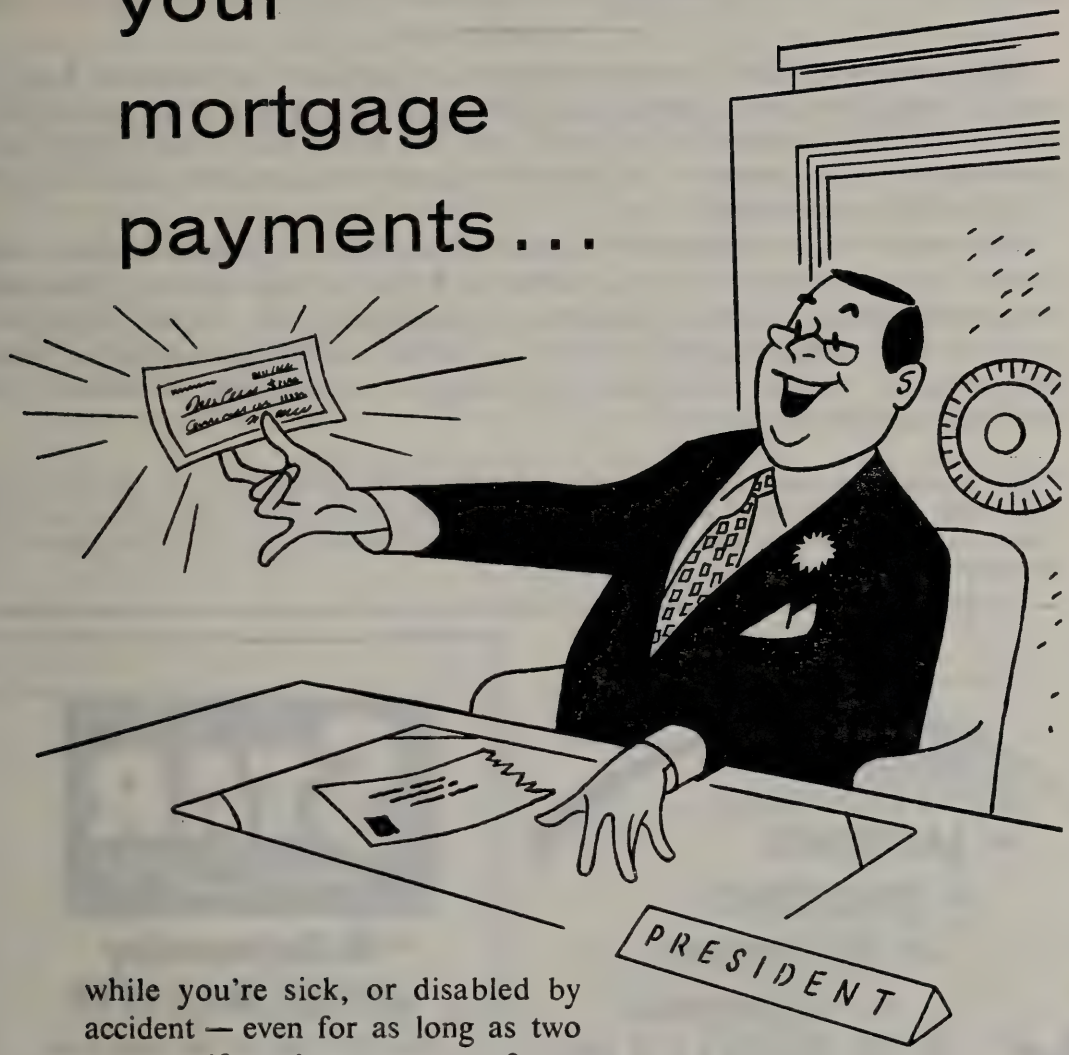
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By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

---

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.

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In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

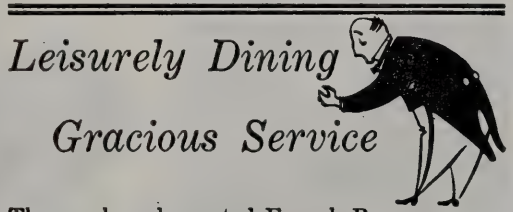
"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct,

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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"Daphnis et Chloé" was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to



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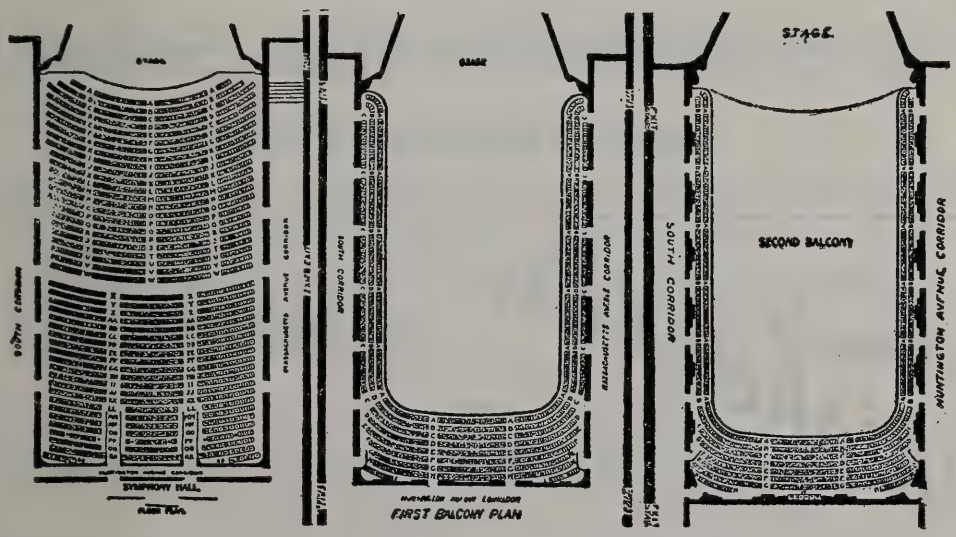


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"the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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(*Continued from page 33*)

which was available in the old days of the 78 rpm record.

Fortunately, Mr. Munch and the Boston Symphony Orchestra have recorded their exciting performance of Ravel's "Rapsodie Espagnole" for RCA Victor. It is available in two alternate couplings: on a ten-inch disc with Ravel's "La Valse" and "Pavane for a Dead Princess," and on a twelve-inch omnibus collection titled *Charles Munch conducts French Music.* Included on the latter disc along with Ravel's "Rapsodie Espagnole" are his "La Valse" and three opera Overtures — Saint Saens' to "La Princesse Jaune," Lalo's to "Le Roi d'Ys" and Berlioz' to "Beatrice and Benedick."

Of the five available longplaying recordings of Ravel's "Introduction and Allegro," four are performed in the septet scoring of harp, flute, clarinet and string quartet. The version on Capitol by Ann Mason Stockton, harp, Arthur Gleghorn, flute, and Mitchell Lurie, clarinet, with the Hollywood String Quartet is one of the most finely balanced and sensitively phrased performances in the entire longplaying record catalogue. Eduard van Beinum, with the Amsterdam Chamber Music Society, has made for London a recording employing a larger body of strings as favored by Mr. Munch in the present performances. Harp soloist in the van Beinum recording is Phia Berghout of the Amsterdam Concertgebouw Orchestra. Both recordings couple the Ravel work with that other outstanding item for harp and small orchestra from the French repertoire, Debussy's "Sacred and Profane Dances."

The Second Suite from Ravel's "Daphnis et Chloe" Ballet has been recorded many times. The recent RCA Victor release of the complete score in a performance recorded after last season's concert presentations by Mr. Munch and the Boston Symphony Orchestra with the New England Conservatory and Alumni Choruses has met with unanimous audience and critical acclaim. The record is housed in a handsome album profusely illustrated and with notes on the ballet, the music and the Greek source of the story by John N. Burk. This has been called one of the most important record releases of the year.

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SEPTEMBER		
30–OCTOBER 1	Boston	(Fri.-Sat. I)
3	Cambridge	(Kresge Aud. M.I.T.)
4	Boston	(Tues. A)
7–8	Boston	(Fri.-Sat. II)
10	Norfolk, Va.	
11	Charlotte, N. C.	
12	Birmingham, Ala.	
13	New Orleans, La.	
14	Shreveport, La.	
15	Jackson, Miss.	
16	Atlanta, Ga.	
18	Chattanooga, Tenn.	
19	Urbana, Ill.	
20	Lafayette, Ind.	
21	Fort Wayne, Ind.	
22	Detroit, Mich.	
23	Saginaw, Mich.	
24	Ann Arbor, Mich.	
25	Utica, N. Y.	
28–29	Boston	(Fri.-Sat. III)
NOVEMBER		
1	Boston	(Tues. B)
4–5	Boston	(Fri.-Sat. IV)
6	Boston	(Sun. a)
8	Providence	(I)
10	Boston	(Rehearsal I)
11–12	Boston	(Fri.-Sat. V)
14	Northampton	
15	New Haven	(I)
16	New York	(Wed. I)
17	Washington	(I)
18	Brooklyn	(I)
19	New York	(Sat. I)
22	Cambridge	(I)
25–26	Boston	(Fri.-Sat. VI)
29	Boston	(Tues. C)
DECEMBER		
1	Boston	(for the Am. Med. Assoc.)
2–3	Boston	(Fri.-Sat. VII)
6	Storrs, Conn.	
7	New York	(Wed. II)
8	Washington	(II)
9	Brooklyn	(II)
10	New York	(Sat. II)
13	Providence	(II)
16–17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Boston	(Tues. D)
22–23	Boston	(*Thurs.*-Fri. IX)
27	Cambridge	(II)
30–31	Boston	(Fri.-Sat. X)
JANUARY		
3	Boston	(Tues. E)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. XI)
10	Newark	
11	New York	(Wed. III)
12	Washington	(III)
13	Brooklyn	(III)
14	New York	(Sat. III)
17	Cambridge	(III)
20–21	Boston	(Fri.-Sat. XII)
22	Boston	(Sun. c)
24	Providence	(III)
27–28	Boston	(Fri.-Sat. XIII)
FEBRUARY		
3–4	Boston	(Fri.-Sat. XIV)
6	Springfield	
7	New London	
8	New York	(Wed. IV)
9	Philadelphia	
10	Brooklyn	(IV)
11	New York	(Sat. IV)
14	Cambridge	(IV)
16	Boston	(Rehearsal III)
17–18	Boston	(Fri.-Sat. XV)
19	Boston	(Sun. d)
21	Boston	(Tues. F)
24–25	Boston	(Fri.-Sat. XVI)
28	Providence	(IV)
MARCH		
2–3	Boston	(Fri.-Sat. XVII)
6	Cambridge	(V)
8	Boston	(Rehearsal IV)
9–10	Boston	(Fri.-Sat. XVIII)
13	Boston	(Tues. G)
16–17	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New Haven	(II)
21	New York	(Wed. V)
22	New Brunswick, N. J.	
23	Brooklyn	(V)
24	New York	(Sat. V)
27	Cambridge	(VI)
29–31	Boston	(*Thurs.*-Sat. XX)
APRIL		
5	Boston	(Rehearsal V)
6–7	Boston	(Fri.-Sat. XXI)
8	Boston	(Sun. e)
10	Boston	(Tues. H)
13–14	Boston	(Fri.-Sat. XXII)
17	Providence	(V)
19	Boston	(Rehearsal VI)
20–21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.-Sat. XXIV)

The Saturday evening concert will be given on Thursday evening in Christmas Week. The matinee in Holy Week will be given on Thursday.

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(Seventy-fifth Season, 1955–1956)

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Clarence Knudson
Pierre Mayer
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Samuel Diamond
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Mischa Nieland
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Doriot Anthony Dwyer
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Phillip Kaplan

Piccolo

George Madsen

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Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

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Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

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William Gibson
William Moyer
Kauko Kahila
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FRIDAY AFTERNOON, OCTOBER 7, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 8, *at* 8:30 *o'clock*

MOZART.....Symphony in G minor (K. 550)

MILHAUD.....Symphony No. 6

(Composed for the 75th anniversary of the Boston Symphony Orchestra; First Performance)

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RAVEL.....Introduction and Allegro for Harp and Orchestra

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( ) BUDAPEST QUARTET	Supreme among string quartets. *Fri. Eve., Nov. 18*
( ) JOERG DEMUS	American debut noted 26-year-old Viennese pianist. *Sun. Aft., Nov. 20*
( ) OBERNKIRCHEN CHILDREN'S CHOIR	"Angels in Pigtails" who conquered America last season. *Sun. Aft., Nov. 27*
( ) PEARL PRIMUS & DANCE CO.	Dancers, drummers, singers, musicians. *Sat. Eve., Dec. 3*
( ) ARTUR RUBINSTEIN	Master of the keyboard in all-Chopin program. *Fri. Eve., Dec. 9*
( ) NATHAN MILSTEIN	One of today's top violinists. *Sun. Aft., Jan. 15*
( ) KABUKI DANCERS & MUSICIANS	Illustrious Japanese company on 2nd American tour. *Mon. Eve., Jan. 23*
( ) ROBERT SHAW CHORALE	A truly great emotional experience. *Sun. Aft., Jan. 29*
( ) LEON FLEISHER	America's young pianistic genius in 1st Boston recital. *Sun. Aft., Feb. 5*
( ) MARGARET HARSHAW	Golden throated Met. Opera star. *Sun. Aft., Feb. 26*
( ) WILHELM BACKHAUS	An all-Beethoven prog. by remarkable European pianist. *Thur. Eve., Mar. 20*
( ) VIRTUOSI DI ROMA	Leading Italian chamber orchestra. 3rd American tour. *Tues. Eve., Apr. 3*

EXTRA EVENTS (Enclose additional payment)

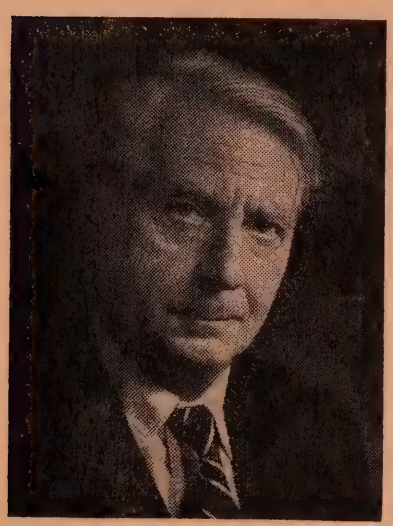
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PHILHARMONIA ORCH. of LONDON	1st American tour. Von Karajan, Cond. $5, $4, $3.50, $3, $2.50 (Sat. Eve., Nov. 19)
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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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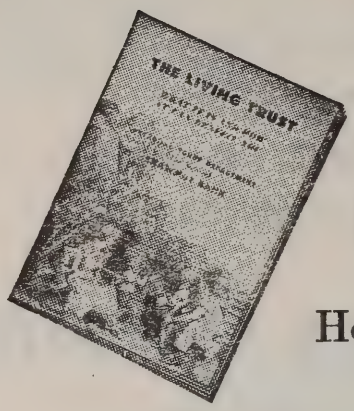
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ON GUSTAV MAHLER AND HIS FIRST SYMPHONY

By BRUNO WALTER

(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)

It was in June, 1894, that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music-Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral-march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood — a young musician of eighteen years — in the office of the Hamburg Opera House where I had been engaged as a "coach" and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles — the very image of the poet E. T. A. Hoffmann's demoniacal "Kapellmeister Kreisler" (musically immortalized by Schumann's "Kreisleriana").

His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler — then first conductor of the Hamburg Opera — and I felt I finally had met genius alive: one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual

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life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood was often as described in his song *"Ich bin der Welt abhanden gekommen"* ("I am lost by the world"). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named "spring and no end," gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.

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Second Program

TUESDAY EVENING, NOVEMBER 1, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

MOZART.....“Eine kleine Nachtmusik,” Serenade for String Orchestra (K.525)

I. Allegro
II. Romanza: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

KHATCHATURIAN.....Concerto for Violin and Orchestra

I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace

INTERMISSION

MAHLER.....Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kraftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

SOLOIST

RUTH POSSELT

The third concert of this series will be given November 29

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By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The score was dated by Mozart August 10, 1787. The first performance was probably in Vienna.

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder



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of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.

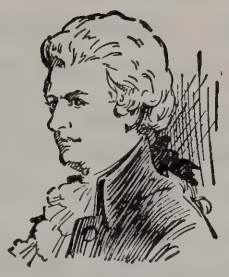
Mozart's serenades or *divertimenti* are usually scored for strings with winds, or completely for wind instruments which were more suitable for the open air. They were mostly written for Salzburg; after 1782, no more were forthcoming. Mozart's light music for Viennese consumption seems to have consisted of German and contra-dances, and minuets. *"Eine kleine Nachtmusik"* is an exception in that it was written for strings alone and for performance in Vienna. The score was dated by Mozart as of August 10, 1787, which puts it in the important year of *"Don Giovanni"* and the two fine string quintets in C major and G minor. It was undoubtedly composed for some special occasion. The wealthier families of Vienna frequently kept musicians for their more elaborate entertainments, and the Emperor Joseph liked to have music played during those meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"Harmoniemusik,"* a wind group, with which their guests were entertained at table. Mozart's specific purpose for his *"Eine kleine Nachtmusik,"* as he himself labeled it, is not known. Otto Jahn listed

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it among the string quartets, with doubtful justification, since the bass part, marked *"violoncello e contrabasso,"* as well as the conception in general, indicates a larger group. "A short serenade," Jahn calls it, "an easy, precisely worked out occasional piece."

With Mozart, the term "divertimento" and "cassation" were apparently interchangeable. He strung together brief movements of various sorts, often using folk-like themes aimed to capture the popular taste. The "serenade" is certainly little different, except that it tends to fall into the pattern of a march-like opening, a minuet, a slow movement, a second minuet, and a swift finale. *"Eine kleine Nachtmusik"* originally had, according to Mozart's own catalogue of his works, an additional minuet between the first movement and the *Romanze*. Having lost this, it falls into the four-movement scheme of a symphony or quartet in miniature.

A serenade of Mozart was not, like the *Ständchen,* intended for performance under a window in honor of the person who dwelt therein, but it was played at night, and often in the open air.* The way in

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* Mozart referred to one of his serenades in a letter to his father as *"Nacht Musique."* His *"Notturno,"* for four orchestras divided, echo fashion (1776, K. 286), is in three movements, the finale evidently missing.

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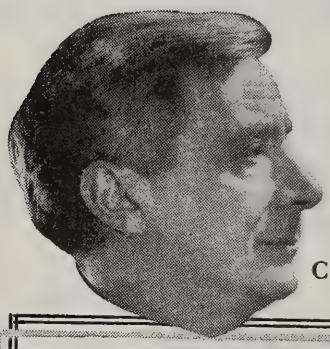
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which serenades came into Mozart's life is illustrated by the following letter which he wrote to his father from Vienna (November 3, 1781):

"I must apologize for not writing by the last post. It fell just on my name day (October 31), and the early part of the day was given to my devotions. Afterwards, when I should have written, a shower of congratulations came and prevented me. At twelve o'clock I drove to the Leopoldstadt, to the Baroness Waldstädten, where I spent the day. At eleven o'clock at night I was greeted by a serenade for two clarinets, two horns, and two bassoons, of my own composition. I had composed it on St. Theresa's day (October 15) for the sister of Frau von Hickl (the portrait-painter's wife), and it was then performed for the first time. The six gentlemen who execute such pieces are poor fellows, but they play very well together, especially the first clarinet and the two horns. The chief reason I wrote it was to let Herr von Strack (who goes there daily) hear something of mine, and on this account I made it rather serious. It was very much admired. It was played in three different places on St. Theresa's night. When people had had enough of it in one place they went to another, and got paid over again."

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Completed in 1940, this Concerto was awarded the Second Degree Stalin Prize. It had numerous performances in Russia and its first full concert performance in this country when Arthur Fiedler introduced it at the Boston Pops June 26, 1945, Elie Spivak, soloist. It was introduced at the Berkshire Festival concerts by Ruth Posselt and Richard Burgin, on August 1, 1954.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, tympani, bass drum, cymbals, small drum, tambourine, harp, and strings.

The cadenza played in this performance is by David Oistrakh.

ON February 11, 1948, the Central Committee of the Communist Party denounced Khatchaturian, together with Shostakovitch, Prokofieff and four other composers as "anti-democratic," "unrealistic" and "formalist." Kabalevsky, who then escaped this denunciation, has subsequently risen to make a post-Zhdanov declaration of artistic independence, advocating individual initiative. Shostakovitch and Khatchaturian have since come forth with similar declarations. They have done so with, until now, apparent impunity. Khatchaturian's statement appeared in a publication called *Soviet Music* in November, 1953,* urging that the composer be disencumbered of the "tutelage" of

* Eight months, be it noted, after the death of Stalin.

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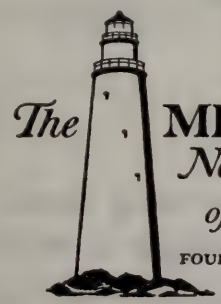
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"musical bureaucrats" and be allowed to devise without interference musical forms from his own inward promptings.

The article drew a comment from Howard Taubman in the *New York Times,* to which Khatchaturian retorted specifically in the March issue of *News* (a magazine printed in Moscow in English). Taubman's final word (*Times,* March 21, 1954) was heartily to agree with Khatchaturian's suggestion that America should be receptive to Soviet music, Russia receptive to American music, but he remarked that Russia seemed far behind America in this particular receptivity. More recent developments look toward a closer reciprocity.

A characterization of Khatchaturian over the signature of his colleague, Dmitri Kabalevsky, appeared in VOKS, Soviet bulletin for cultural relations with foreign countries, this in the era of his early favor.

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its rootings in national, folk fountheads. Captivating rhythmic diversity of dances of the peoples of Trans-Caucasia and inspired improvisations of *ashugs* – bards – such are the roots from which have sprung the composer's creative endeavours. In the interlinking of these two principles there grew Khatchaturian's symphonism – vivid and dynamic, with keen contrasts, now enchanting in their mellow lyricism, now stirring in their tensity of dramatism.

"For this composer folk music forms the initial creative impulse. Taking the seed of folk music, he develops it, resting on the principles of European – in the first instant, Russian – classic symphonism."

Unlike Michael Arlen or William Saroyan, Armenian writers who have identified themselves with the Western World, Aram Khatchaturian lives in his own country and strongly reflects in his work the art-character of his own people. To the West, his music is often Oriental in style, and therefore exotic. To the composer himself, "Oriental" traits are not exotic, but native, natural, and integrated with his musical thinking.

Khatchaturian is the son of a bookbinder in Tiflis. The indications are that his musical aptitude was not awakened by experience as a child. It was not until he was nineteen that he entered the music school

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of Michael Gnessin at Moscow. (Gnessin was once a pupil of Rimsky-Korsakov.) Khatchaturian studied the violoncello for two years. But soon composition absorbed him. He evidently lost no time in acquainting himself with musical literature in all its vast extent.

Gerald Abraham imagines him (in "Eight Soviet Composers") as "in the position of an eager, intelligent child who has just been given the run of a toy shop. It is really difficult to imagine oneself in the place of this young man in his early twenties, intensely musical, very gifted, yet who was belatedly making the acquaintance of the great composers all more or less at the same time. And as was quite natural it was the newest and gaudiest toys in the shop that caught his fancy first; like many other young musicians with fuller cultural backgrounds, Khatchaturian discovered music through contemporary music and only later developed a love of the classics. At that time, the late nineteen twenties, the younger Russian musicians had not been isolated from their Western contemporaries by the Chinese Wall erected to shut out foreign formalism, intellectualism, and pessimism; there was free and healthy artistic intercourse between Russia and her



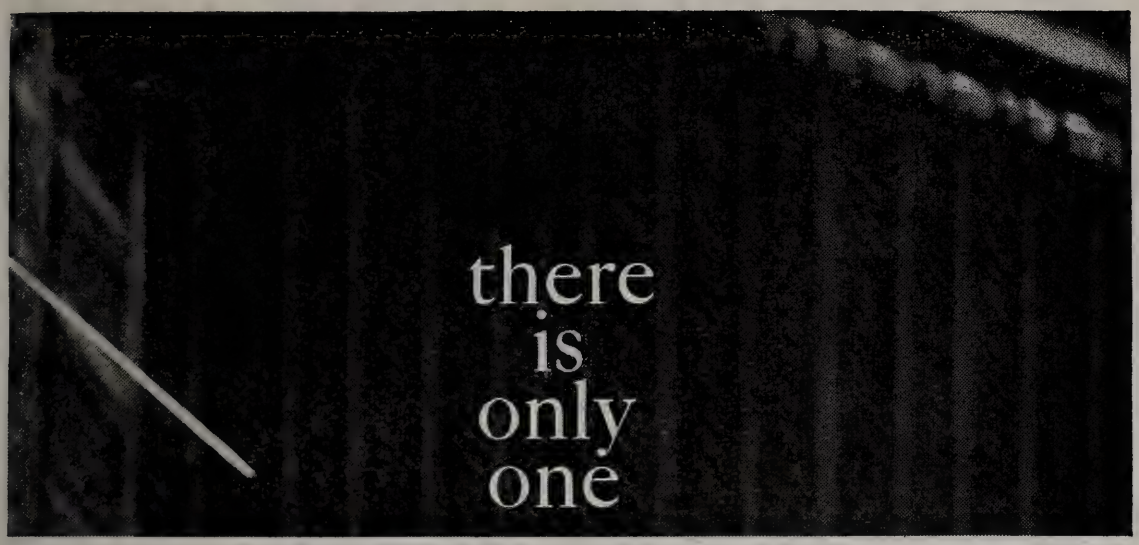
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not-yet-Nazified Western neighbors. The young Khatchaturian was particularly attracted by Ravel and the Central-European 'expressionists,' and their influence is said to be very strongly marked in some unpublished pieces written at this period; it is still evident, in fairly mild forms, in the Clarinet Trio, and in still more mature works. But although orthodox Soviet critics shake their heads sorrowfully over these modest little crops produced by the wild-oat sowing of 1928–29, it must be said emphatically that the real Khatchaturian is far from being an 'advanced' composer as we understand 'advanced modernism' in Western Europe.

"The reasons for this retreat from modernity are probably complex. No doubt the fundamental reason was Khatchaturian's discovery of his true creative self, which is essentially lyrical. He is intensely interested in folk-music, not only the music of his own Armenian race but that of the neighbouring peoples — not as a student of musical ethnography, but as a creative artist; even as a student he is said to have written some remarkable songs in the Turkoman, Armenian and Turkish idioms; and, despite the example of Bartók, love of folk-music is not easily reconciled with advanced

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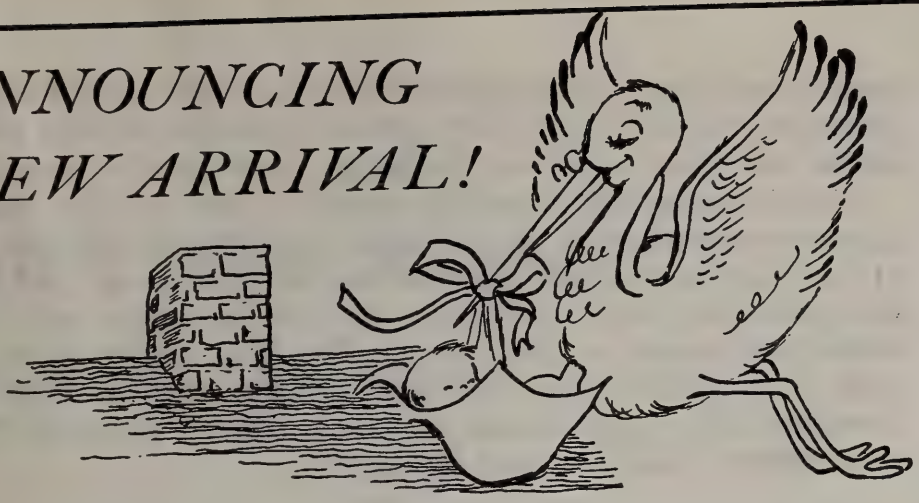
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modernism. But it is not improbable that this natural tendency was strengthened first by the later phase of Khatchaturian's musical education and then by official frowns on modernism in music."

Khatchaturian left Gnessin's school in 1929 for the Moscow State Conservatory, where he studied until 1934. Here he still had the benefit of Gnessin's instruction, but also that of Myaskovsky and Vassilenko. On graduating from the Conservatory he had composed a Dance for violin and piano in 1926, the Clarinet Trio (referred to above) in 1932, a Dance Suite for Orchestra in 1933, and his First Symphony (completed in 1934). In the following year he wrote the Piano Concerto widely known in this country.*

The State has taken good care of its favored composers, and assured them a living with leisure to compose. Khatchaturian once described the special provision for him and his fellows in time of war: "In the spring of 1943, the Soviet Government placed a country mansion near the town of Ivanovo at the disposal of Reinhold Glière, Dmitri Shostakovitch, and myself. The summer we spent there was highly productive for all of us. Dmitri Shostakovitch lived in a small cottage on the fringe of a forest, and he wrote his Eighth Symphony there.

* The Piano Concerto was performed at the Boston Symphony concerts October 29, 1943, and repeated April 21, 1944, and April 18, 1946. William Kapell was the soloist at these performances.

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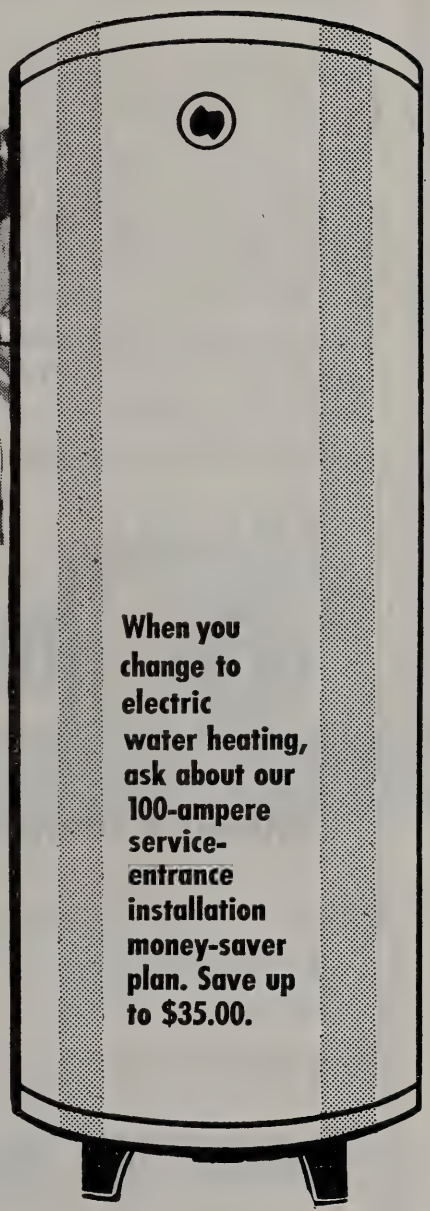
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RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeard in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt is on the faculty of the Berkshire Music Center, in the department of chamber music.

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MARXIST MUSIC

By Sir Thomas Beecham

The following article was one of several contributed by Sir Thomas Beecham to The Sunday Times *of London last August.*

Some may take exception to the conclusions of the expectably provocative Sir Thomas, especially where he disparages contemporary music in general and where he attributes its shortcomings to the influence of Karl Marx, whom he elsewhere calls "the arch-disintegrator of all time." A retort by Ernest Newman in the same journal will be reprinted in the next Concert Bulletin.

To the average onlooker and listener music everywhere would appear to be in an enviable condition of success and popularity. Audiences are considerably larger than at any time during the prewar period; in the European world both state and municipality can hardly do too much to protect and propagate it; concert and operatic per-



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formances have multiplied embarrassingly; half the dilettanti seem to be scribbling notes and, what is more remarkable, are getting them played. There is an animated and lively competition between half-a-dozen nations as to which of them is at the present moment in the van of progress. The Americans are quite sure that it is they who during the last thirty years have contributed most to the stock of pretended masterworks. We Britons are similarly confident that we are leading the world in creative effort; the Russians, French, Italians, and Germans are all equally satisfied with their respective achievements.

Briefly, there has never before been so much opportunity for new talent, so many openings in the opera-house and in the concert-room for the aspirant to public favor; and managers, conductors, and critics alike unite to bestow praise upon or view with tolerance this vast output of novelty. How much of this universal complacency is justifiable? That question I shall answer in four words: *hardly any of it.* I find it easily permissible to go one step further and assert that not one-twentieth part of the music written in the past thirty years has the smallest chance of survival.

What do I mean by survival? Nothing more than a solid and enduring hold upon the affections of that public which now is having ample chance to make comparison between it and the music written during at least two centuries prior to 1914. What would happen to our opera-houses and concert-halls if the music of that earlier period

Anne Starr

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were banned from performance, and reliance placed only upon that of the last forty years?

There is only one answer to this question, and in their hearts managers, conductors, and critics, save a tiny minority of fanatics, know it full well. Within twelve months, or even six, all would close their doors, and the splendid fabric of glittering success would vanish as surely as Prospero's vision of the dissolving universe. Yet there prevails nearly everywhere, at least among composers and critics, the opinion that day by day we are viewing or rather hearing a brave new world. This curious state of self-delusion is largely due to the extraordinary rise of the nationalistic spirit in nearly every country during the past hundred years. In each of those areas which hitherto had been comparatively barren of genuine musical invention arose a rugged determination to remedy this unhappy deficiency.

~

(Sir Thomas Beecham then castigates his own countrymen for making extravagant claims for their own composers through the years since about 1880, in a succession of bursts of nationalism.)

A good deal of this unattractive exhibition of chauvinism has lost much, but not yet all, of its earlier fervor, and the time is growing near when a just evaluation will have to be made of all that has been

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achieved or even attempted in the past thirty years. But, for this to be undertaken with cool and impartial insight, all the nonsense about national credit and prestige must be scrapped ruthlessly. No intelligent person of any pretensions to culture has ever bothered his head for five seconds as to whether a piece of music be French, English, or Italian: his only concern is that it should be genuine and not bogus.

How can he make a decision between the two entirely antithetical types? He has two criteria only to help him. The first a general knowledge of the best produced in the past; and the second, if he be a completely healthy and sane sort of creature, the presence in the music he is hearing of those elements vital to his content and happiness.

~

What are the elements that we find in the earlier music? Virility in abundance; beauty of sound; inexhaustible melodic invention; grace, charm, romance, and exhilaratingly light-hearted brilliance. In the theatre we have only to think of Mozart, Rossini, Wagner, Verdi, Puccini, Gounod, Bizet, and Massenet to couple their names auto-


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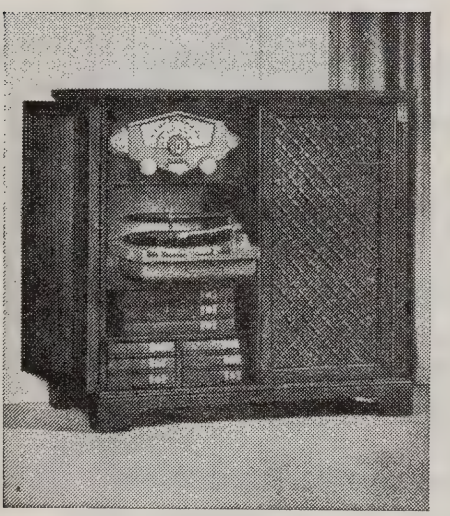
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matically with the qualities that I have enumerated. These are the men, most of them long since dead, who are the mainstay of every opera-house on earth; and hundreds of thousands of normal men and women go to hear their music because they find in it a generous response to the emotional as well as the intellectual demands of their natures. In the concert-room it is that great group of Classical and Romantic masters from Bach to Grieg who still give the authentic musical public all they seek in the way of human satisfaction, and, except for a few isolated achievements here and there, almost all that has been given us in these latter years is lacking in that which has made the giants of the past secure in the regard of their public.

My choice of a title for this article may seem a little fanciful to many of those who are kind enough to read it. But it has become impossible to ignore the effect direct or indirect which Karl Marx has created everywhere in the modern world. By a large portion of it his creed is revered as fanatically as in former ages were the ordinances of Moses and Mohammed; and even those who have resisted conviction have not remained untouched by its implacable rigidity.



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Its author differed from all earlier exponents of materialistic philosophy in one striking particular. The theory that man was fundamentally an economic animal had been tempered by men like St. Simon, Blanc, and Prudhon with concessions that his status in the universe might be something more than a nameless number. But Marx paid no homage to religion, humanity, sentiment, tradition, loyalty to country, or any other emotional impulse that sullied the purity of his own dogma. He invented a simple species of historical reckoning based upon the gradual transference of power and authority from one class to another – the final phase being the supremacy of the proletariat. This was inevitable as the dawning of another century, and it was for the fulfilment of this end that he called upon the empty-handed ones of the universe to get together. From him proceeds that most corrosive instrument of disintegration the European world has yet known: class warfare, glorified into a secular religion.

That world had witnessed and endured wars dynastic and religious; and after each of them it had found itself again with some settled and



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tolerably secure system of social life. During six centuries the forces of culture represented by literature, architecture, painting, sculpture, and music had managed not only to survive, but to bring forth fresh flowers of beauty and enlightenment in each successive generation. It is of pathetic interest that while the great German Jew, during his exile in London, was spinning his web of social dissolution the bulk of popular historical and philosophical writers were celebrating the happiness and humanity of the latter half of the nineteenth century. W. H. Lecky, in comparing the modern world with the ancient, while unable to find in the former any intellectual superiority over the latter, was quite sure that the morality of the human race was milder and gentler than it was 2,400 years earlier. It is a pity that some of these amiable gentlemen did not live to view the extraordinary events of the first half of the present century, probably unparalleled in any historical era for ruthless inhumanity.

It is possible to imagine that if Marx, who at home was an excellent family man, had been gifted with prophetic insight he might have refrained from pressing his political dogma so consistently to its logical conclusion. For there was no delusion in his mind about the wisdom or the capacity of the immense class whom he desired to see inheriting

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the earth. He admitted with candor that in itself it was incapable of organization or rule, and must for its own good and interests be dominated by adroit and skilful managers who owed allegiance to nothing on earth but his own creed.

The old world in the past forty years has suffered much from two gigantic wars; the flower of the youth of each of its separate states has perished and we can only conjecture what that loss has meant to a declining culture. But even these disasters fade into insignificance when compared with the success of the ghastly doctrine accepted willingly by a large part of the modern world. The proposition that it is justifiable for any junta attaining power to eliminate cheerfully millions of people without the least legal or moral sanction has shattered the nerve, dulled the conscience, and enfeebled the arm of that portion of the globe that once looked upon itself as civilized. For this indeed is a Nihilism of the Spirit, and it has not only chilled all those spontaneous and generous emotions that inspired the arts of the past, but has left in its stead only an empty shell of impotence and negation.

~

It cannot be too often emphasized that at no time have the arts been appreciated or supported by the bulk of the population in any Christian country. Something like one hundred years ago Gobineau estimated that in France, then the most advanced and civilized state in Europe, hardly more than 100,000 persons out of 35,000,000 could be regarded as really cultivated. Music and painting in particular had been protected until recently by a small minority. This minority, possessing knowledge, judgment, and taste, constituted a solid block of



authority and bore some resemblance to an international Academy. It was for its members and not for the greater public that men painted pictures and wrote symphonies or operas.

Today this cosmopolitan lodge of musical freemasonry is disestablished, and its place has been taken mainly by public corporations whose zeal is greater than their insight. A fresh gathering of the select may be in course of self-creation, but at the moment any evidence of a struggle to live is hardly noticeable. On the other hand, there is, so far as music is concerned, a much larger body of new devotees who may be called the rank and file of listeners.

What is the relationship of our latter-day composer towards his audience? We know what it was in the last century and for what set of persons the great masters wrote their works. There was a close association between authors and patrons: one almost as intimate as a telephone conversation. They were the two complementary parts of a rounded whole. Today that association is a thing of the past, and most composers proudly declare that they write only to please themselves

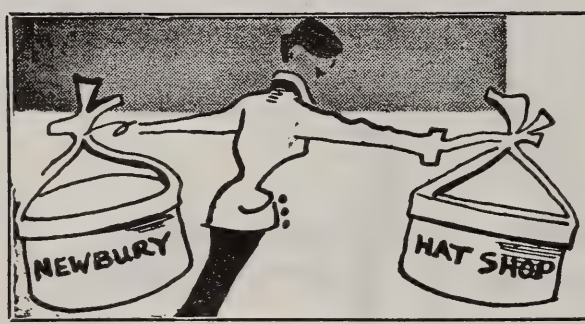
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and without regard to the taste or requirements of the public anywhere. The latter reciprocates this attitude by failing to discover any merit in the music it is constantly adjured to hear.

This is a ludicrously unreal state of things and cannot continue indefinitely. Our musicians are now writing in an uncanny species of vacuum, unknown to and undreamt of by any of their great forebears from Monteverdi to Debussy. They will soon have to think about deserting their several ivory towers and finding some way of addressing themselves more persuasively to the public of today, such as it is.

For it is a matter of moment that in the next fifteen or twenty years there should be forthcoming at least a handful of works capable of looking unashamedly in the face of those of the elder masters. In the concert-room the great orchestras of the world cannot continue living much longer in and upon the past. Satiety and boredom will prevail and the greatest musical invention of the nineteenth century, as well as the glory of the twentieth, will gradually decline and pass away, just as all earlier vehicles of sound and motion have done.

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SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born at Kalischt in Bohemia, July 1 (or 7), 1860; died at Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting. The symphony was introduced at the concerts of the Boston Symphony Orchestra on November 23, 1923, when Pierre Monteux conducted. Dimitri Mitropoulos conducted it January 31, 1935, Richard Burgin on November 6, 1942.

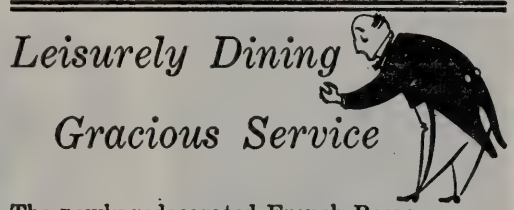
The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in

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manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to



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sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

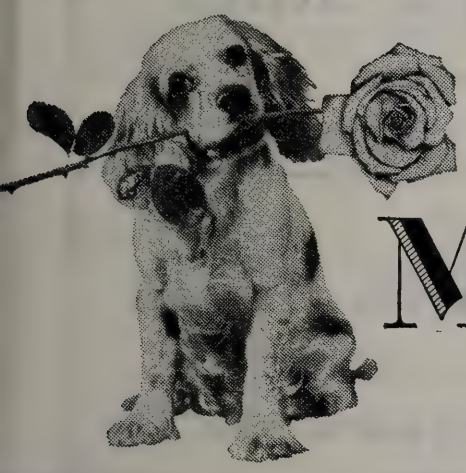
It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the



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forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by

5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a listener sufficiently attuned into a state of ecstasy. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars — and ask, "Who is being buried?"

Mr. Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther.* In it he finds artistic relief from a heart-rending experience. He does not

* *Gustav Mahler,* by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

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illustrate in sound that which he had experienced — that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

~

"Here is art," wrote Paul Stefan of the First Symphony in his "Gustav Mahler," "understandable in images, but still, at least in intention, severely symphonic. A 'program' is unnecessary. Apart from the digressions of the last movement, the work is not more difficult for hearers than for players, and one which stimulates a genuine

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interest in Mahler. It arouses a desire to become acquainted with his other works.

"How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon dreamily sinks! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call in the wood wind, a lovely song in the horns; then, still over the pedal A, a gradual rolling movement, first in the divided 'celli and basses, like the reawakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the first *Lied eines fahrenden Gesellen: 'Ging heut' morgen über's Feld'* ('O'er the fields I went at morn'). The whole melody, here in symphonic breath, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back *pianissimo,* and is repeated. An actual repeat-sign; save in the scherzo-form, there is only one other example of this in Mahler, in the Sixth Symphony. A kind of development-section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly, in the wood wind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose summit is heard the introductory fanfare, then abruptly the horn-theme and the fourths of the commencement. Then comes a



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kind of *reprise,* altered as Mahler nearly always does in later works (preferably shortened, not recommencing with the beginning!). Merrier still, ever livelier until the end; always in the principal key. The *Lied eines fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development. But the music, dewy fresh, strikes the goggles from the nose of the peering critic. There follows a merry, dancing scherzo, an Austrian *Ländler* like those of Bruckner and Schubert, exquisitely harmonized and scored. A horn leads into the oldentime Trio. The *fahrender Gesell* has discovered a hidden village where people are happy as of yore. But precisely this merry-making recalls his own sad flight from love. After a long pause begins the third part with the rugged canon *'Frère Jacques.'** Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral *à la* Callot. A muted double-bass begins, a bassoon and 'cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra

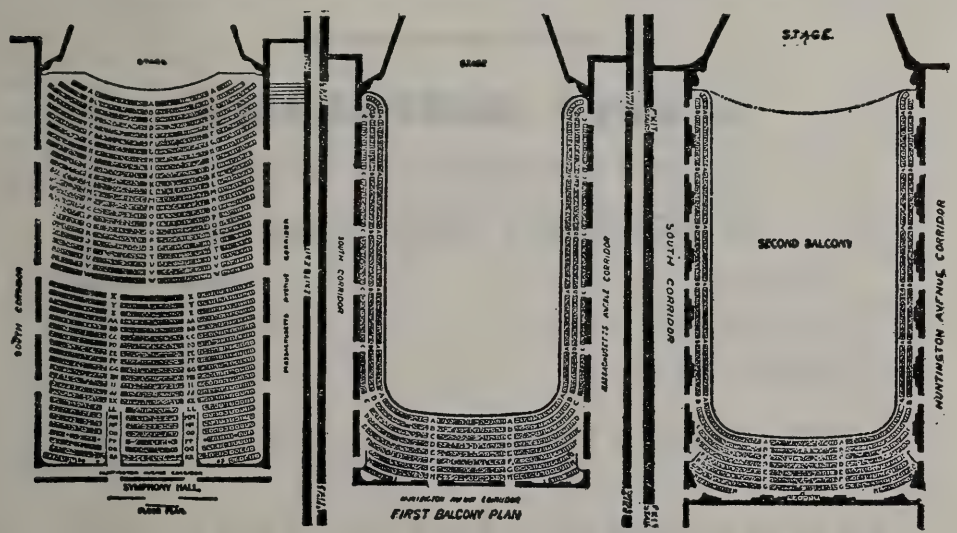
* French nursery songs have apparently formed no part of the erudition of the German musical scholars. Ludwig Scheidermair, in his analysis (1902), seems to regard the theme as original with Mahler, remarking that it "suggests Mozart." Locating the theme, commentators have failed to remark on the grotesque character Mahler has given the bright tune by casting it in the minor mode, and introducing it in the double-bass, at a solemn pace.

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along with them; the shrill E-flat clarinet quacks; over a quiet counterpoint in the trumpets the oboes are tootling a vulgar street-song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an *m-ta,* in the percussion (cymbals attached to the big drum, so as to sound thoroughly vulgar) and in the strings (scratched with the sticks). Discordant everyday life, which never lets go its hold. Then harps and wind take up a soft D, treat it as dominant, add the major third of G, and the violins sing the lay of the sheltering linden-tree. — Deliverance: *'Da wusst ich nicht wie das Leben tut, war alles, alles wieder gut.'* ('Then knew I not how life might be, and all again was well with me.') But the barrel-organ canon straightway starts up again, dies away finally and leads directly into the last movement. Raging, a chromatic triplet rushes downward, a theme from the development of the first movement announces itself, everything ferments and fumes, clinging fast to the key of F minor. Over a pedal on D-flat, the 'cello movement and the 'fourth' motive from the first part now sound triumphantly in D major. This relationship and similarity of the themes in different movements is still more emphatically developed by Mahler than by his predecessors. An even louder climax, where seven horns must be heard above everything, even the trumpets. They sound like a chorale from paradise after the waves of hell. Saved!"

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CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1955–1956

SEPTEMBER

30–OCTOBER 1	Boston	(Fri.-Sat. I)
3	Cambridge	(Kresge Aud. M.I.T.)
4	Boston	(Tues. A)
7–8	Boston	(Fri.-Sat. II)
10	Norfolk, Va.	
11	Charlotte, N. C.	
12	Birmingham, Ala.	
13	New Orleans, La.	
14	Shreveport, La.	
15	Jackson, Miss.	
16	Atlanta, Ga.	
18	Chattanooga, Tenn.	
19	Urbana, Ill.	
20	Lafayette, Ind.	
21	Fort Wayne, Ind.	
22	Detroit, Mich.	
23	Saginaw, Mich.	
24	Ann Arbor, Mich.	
25	Utica, N. Y.	
28–29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Tues. B)
4–5	Boston	(Fri.-Sat. IV)
6	Boston	(Sun. a)
8	Providence	(I)
10	Boston	(Rehearsal I)
11–12	Boston	(Fri.-Sat. V)
14	Northampton	
15	New Haven	(I)
16	New York	(Wed. I)
17	Washington	(I)
18	Brooklyn	(I)
19	New York	(Sat. I)
22	Cambridge	(I)
25–26	Boston	(Fri.-Sat. VI)
29	Boston	(Tues. C)

DECEMBER

1	Boston	(for the Am. Med. Assoc.)
2–3	Boston	(Fri.-Sat. VII)
6	Storrs, Conn.	
7	New York	(Wed. II)
8	Washington	(II)
9	Brooklyn	(II)
10	New York	(Sat. II)
13	Providence	(II)
16–17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Boston	(Tues. D)
22–23	Boston	(*Thurs.*-Fri. IX)
27	Cambridge	(II)
30–31	Boston	(Fri.-Sat. X)

JANUARY

3	Boston	(Tues. E)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. XI)
10	Newark	
11	New York	(Wed. III)
12	Washington	(III)
13	Brooklyn	(III)
14	New York	(Sat. III)
17	Cambridge	(III)
20–21	Boston	(Fri.-Sat. XII)
22	Boston	(Sun. c)
24	Providence	(III)
27–28	Boston	(Fri.-Sat. XIII)

FEBRUARY

3–4	Boston	(Fri.-Sat. XIV)
6	Springfield	
7	New London	
8	New York	(Wed. IV)
9	Philadelphia	
10	Brooklyn	(IV)
11	New York	(Sat. IV)
14	Cambridge	(IV)
16	Boston	(Rehearsal III)
17–18	Boston	(Fri.-Sat. XV)
19	Boston	(Sun. d)
21	Boston	(Tues. F)
24–25	Boston	(Fri.-Sat. XVI)
28	Providence	(IV)

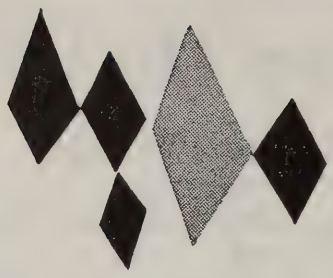
MARCH

2–3	Boston	(Fri.-Sat. XVII)
6	Cambridge	(V)
8	Boston	(Rehearsal IV)
9–10	Boston	(Fri.-Sat. XVIII)
13	Boston	(Tues. G)
16–17	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New Haven	(II)
21	New York	(Wed. V)
22	New Brunswick, N. J.	
23	Brooklyn	(V)
24	New York	(Sat. V)
27	Cambridge	(VI)
29–31	Boston	(*Thurs.*-Sat. XX)

APRIL

5	Boston	(Rehearsal V)
6–7	Boston	(Fri.-Sat. XXI)
8	Boston	(Sun. e)
10	Boston	(Tues. H)
13–14	Boston	(Fri.-Sat. XXII)
17	Providence	(V)
19	Boston	(Rehearsal VI)
20–21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.-Sat. XXIV)

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The matinee in Holy Week will be given on Thursday.



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Haydn Symphony No. 104
Honegger Symphonies Nos. 2, 5
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Ravel "Daphnis and Chloe" (complete)
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"Pavane for a Dead Princess"
"Rapsodie Espagnole"
Roussel "Bacchus and Ariane," Suite No. 2
Saint-Saëns Overture to "La Princesse Jaune"
Piano Concerto No. 4 (BRAILOWSKY)
Schubert Symphony No. 2
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Copland "A Lincoln Portrait"; "Appalachian Spring"; "El Salon Mexico"
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies Nos. 92, "Oxford"; 94, "Surprise"
Khatchaturian Piano Concerto (KAPELL)
Mendelssohn Symphony No. 4, "Italian"
Mozart "Eine kleine Nachtmusik"; Serenade No. 10, for Woodwinds; Symphonies Nos. 36, "Linz"; 39
Prokofieff "Classical" Symphony; "Lt. Kije" Suite; "Romeo and Juliet," Suite No. 2; Symphony No. 5; Violin Concerto No. 2 (HEIFETZ)
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Ravel "Bolero"; "Ma Mère L'Oye" Suite
Schubert Symphony in B Minor, "Unfinished"
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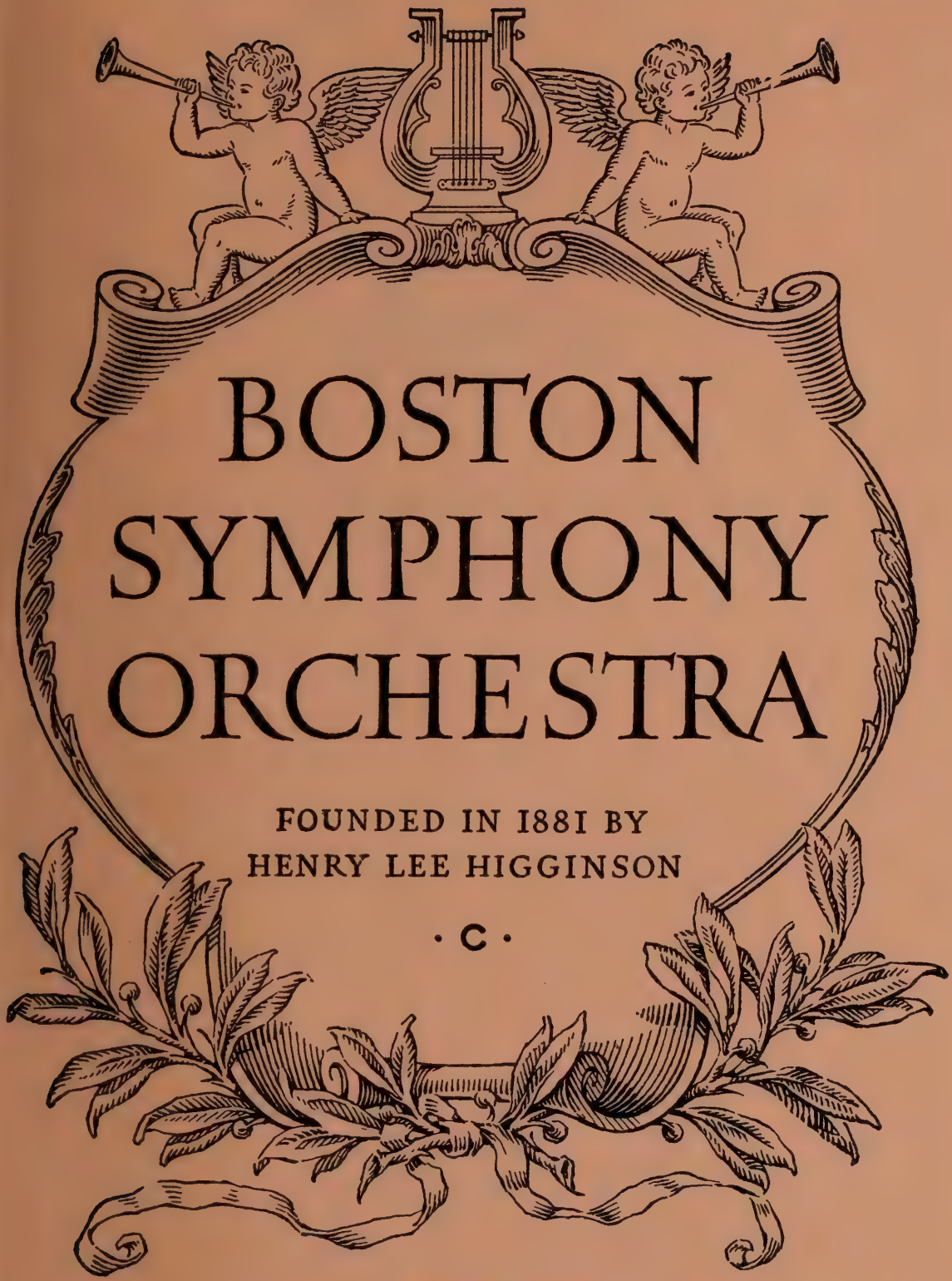


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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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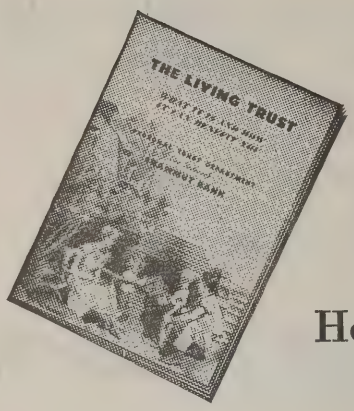
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SALUTE TO ROME

As the final event of Boston's "Salute to Rome", which begins on Sunday, the Boston Symphony Orchestra will dedicate the program of the next pair of concerts to Italy. The new orchestral Concerto by the Roman composer, Goffredo Petrassi, which was composed for the anniversary of this orchestra, will then have its first performance and Mr. Petrassi will fly from Italy to be present. Mr. Munch has otherwise planned an appropriate program. Salvatore Rebecchini, Mayor of Rome, will be received by Mayor Hynes as a visitor to Boston and will be honored by our various cultural institutions. The "Salute to Rome" is sponsored by the United States Information Agency, in Washington.

A special exhibition of contemporary paintings, brought from Italy, is now shown in the gallery.

• •

ORCHESTRAL BEGINNINGS

A romance is connected with the formation and early fortunes of the Boston Symphony Orchestra. Helen Henschel, the daughter of the late Sir George Henschel, tells the story in a book entitled "When Soft Voices Die" (Methuen & Co., Ltd., London, 1949), also quoting her father about the orchestra's beginnings.

Miss Henschel relates how her mother, an American girl, Lillian Bailey (who incidentally had made her début as soprano soloist with the Cecilia Society in Boston), went to London at the age of eighteen to continue her studies and there became the pupil of Georg Henschel, the young baritone. Two years later (in the Spring of 1881) she became his wife.

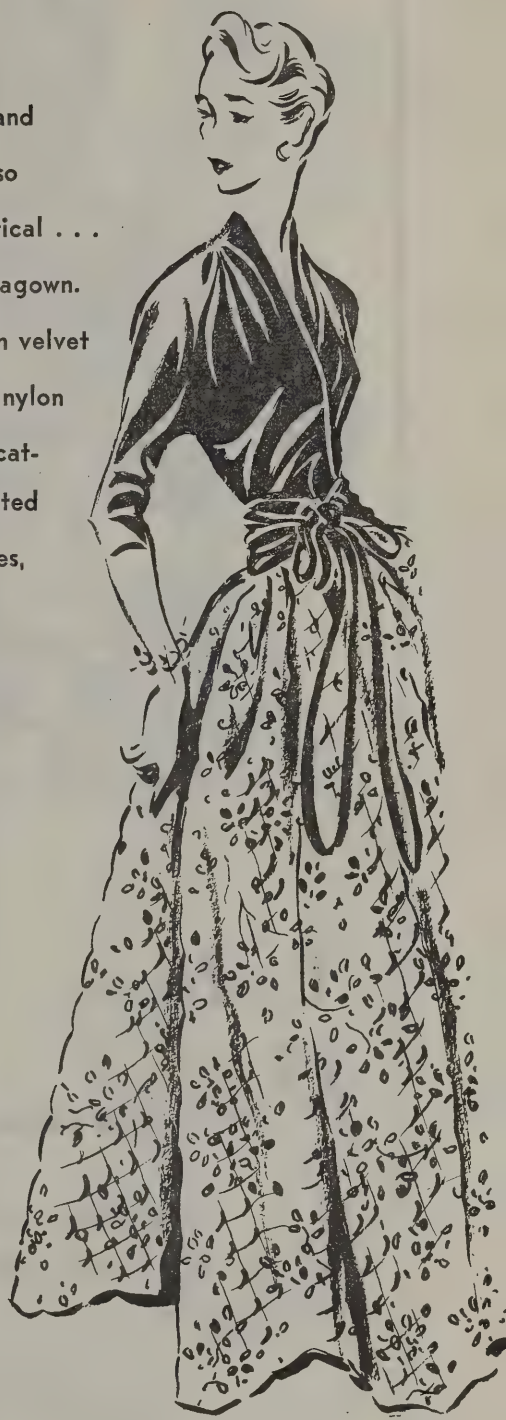
Before their career of vocal recitals began, my father spent three winters in Boston as the conductor of the Boston Symphony Orchestra.

I often imagine what a thrill, what a tremendous thrill, it must have been to a young musician to receive on his honeymoon a telegram offering him the delightful task of forming a brand-new Symphony Orchestra for Boston, and of conducting it!

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so much of this world's riches as to make it easy to carry out so costly a project as the formation of a great orchestra. He had heard my father conduct a concert of the old-established Harvard Musical Society [Association] in 1881, and had been much impressed with the young conductor.

A mere honeymoon ought to be excitement enough, it seems to me, without the added one of being offered such a wonderful job.

"All details were settled after my return to Boston," writes my father. "I engaged the members of the orchestra, selecting them, at Mr. Higginson's very wise suggestion, as nearly as possible from those of the old Harvard Society and among other local players.

"During my visit to Germany I had bought a very extensive orchestral library, taking great pleasure and pride in personally indexing and cataloguing the nearly three hundred works I had acquired. Rehearsals began in October, and on the 22nd of that month the Boston Symphony Orchestra, as, with Mr. Higginson's assent I had christened it, was started on its path."

The early days of the orchestra were not by any means peaceful. The press, for some reason, were almost unanimous in trying to kill the new venture, and in the light of subsequent events and their consequent change of attitude, their animadversions now make strange reading. Fortunately, they seem to have had no effect on public opinion.

"For," writes my father, "when early in September the sale of tickets for the first season began, both Mr. Higginson and I were greatly astonished and gratified at the demand for them. As early as six o'clock on the morning of their sale, people began getting into line at the doors of the old Music Hall, one paper even asserting this to have taken place in the afternoon of the previous day. *The Transcript,* Boston's premier evening paper, asked in bewilderment: 'Where does all the audience come from? Where have all these Symphony-goers been during the last ten years, that they have hidden themselves so completely from public view?' This was encouraging. I was by that time rehearsing industriously and enthusiastically with the orchestra.

"Being absolutely my own master as regards the orchestra and its work, I tried several experiments in the way of the placing of the orchestra; dividing, for instance, the strings into equal halves on my right and left, with the

(*Continued on page 35*)

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TUESDAY EVENING, NOVEMBER 29, *at* 8:30 *o'clock*

BRAHMS.....Tragic Overture, *Op.* 81

MOZART.....Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Horn: JAMES STAGLIANO
Bassoon: SHERMAN WALT

I. Allegro
II. Adagio
III. Andantino con Variazioni

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SCHUMANN.....Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

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TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The *Tragische Ouvertüre,* like the *Academische Fest Ouvertüre,* was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881 (Mr. Henschel repeated it in the following week).

The overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

"ONE weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'"* But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers



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this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead





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places.' Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo,* note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* in the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march."

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SINFONIA CONCERTANTE IN E-FLAT, FOR OBOE, CLARINET, HORN AND BASSOON, WITH ORCHESTRA, K. 297b (Appendix, No. 9)

By WOLFGANG AMADEUS MOZART

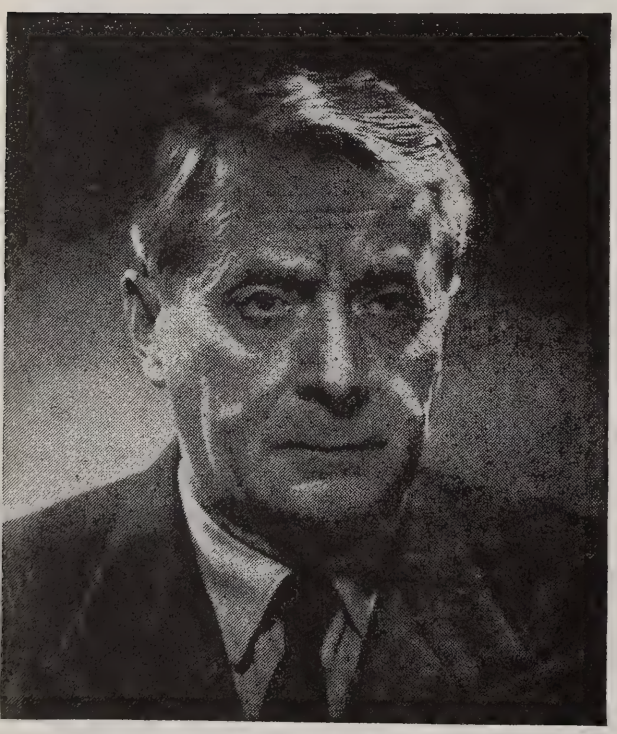
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Composed in Paris between April 5 and 20, 1778, the score of this work disappeared without performance. A copy was found in the State Library in Berlin and was published in the collected edition of Mozart's works in 1886. It was also edited by Professor Friedrich Blume for the Eulenburg edition of miniature scores in 1928.

The accompanying orchestra calls for 2 oboes, 2 horns, and strings.

THIS music is the very definition of the title (which is more accurate than *"Konzertantes Quartett"* as it was first published). Like the *Konzertante Sinfonie* for Violin and Viola (K. 364), it is symphonic in its expanse, in the character of the development. At the same time it is a concerto grosso by the setting of the solo quartet, which is a sort of concertino against the orchestral tutti. The quartet is a unified group rather than a succession of soloists — a *Harmonie-*

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DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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musik, where the individual voices are alternated, blended, interlaced, backed by the accompanying orchestra or relieved by the predominant string tone of the tutti. Only in the adagio, where the melodic line is lengthened in time, does each soloist have his extended phrase while accompanied by his fellows.

The first movement, which is the longest, is thematically rich and tends to prolong the development by the varied possibilities of color combination and alternation which the composer has given himself. The long "cadenza" before the close is not used for virtuoso display but is a sort of coda where the group as a group demands the sole attention. The slow movement is signified by Einstein as in reality an andante rather than an adagio. The solo players carry the melody in turn, the bassoon providing in one place a sort of dulcet "Alberti bass" to the higher instruments.

The variation finale naturally permits solo virtuosity to come to the fore, but always in a musically integrated way. The ten variations give special solo opportunities to the oboe or clarinet or the two together. The second variation gives the bassoon special opportunities and the eighth provides a duet by a melodic bassoon and an ornamental oboe in arpeggios. The horn has no extensive solos, but its function is by no means subordinated. Each variation is rounded off by a recurring refrain from the tutti. At last there is an adagio passage and an allegro coda in a tripping 6/8.

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The *Sinfonia Concertante* has had a curious history. Mozart wrote it on his visit to Paris at the age of twenty-one for performance by four eminent wind players, three of them from Mannheim which he had lately visited. The score was lost (under suspicious circumstances) and not performed, to the annoyance of the players and the disappointment of the composer. Mozart must have thought well of the work, for six months later he wrote to his father from Nancy, "I have it fresh in my memory and as soon as I am home I will write it out again." This is interesting as a remark from Mozart. Unlike such a composer as Mendelssohn, who held a manuscript score unpublished for years and memorized every note of it, Mozart composed with apparent speed and finality and, as in the case of the "Haffner" Symphony, was apt soon to forget what he had written. This *Sinfonia Concertante* proves the contrary. Mozart must indeed have rewritten the piece from memory since the score was later copied by an unknown hand and found in the Berlin Staatsbibliotek among the manuscripts of Otto Jahn (but before his death in 1869). Jahn had mentioned the work in his three-volume Life as lost. The copy shows the oboe and clarinet as the high solo voices instead of the flute and oboe of the original as mentioned by

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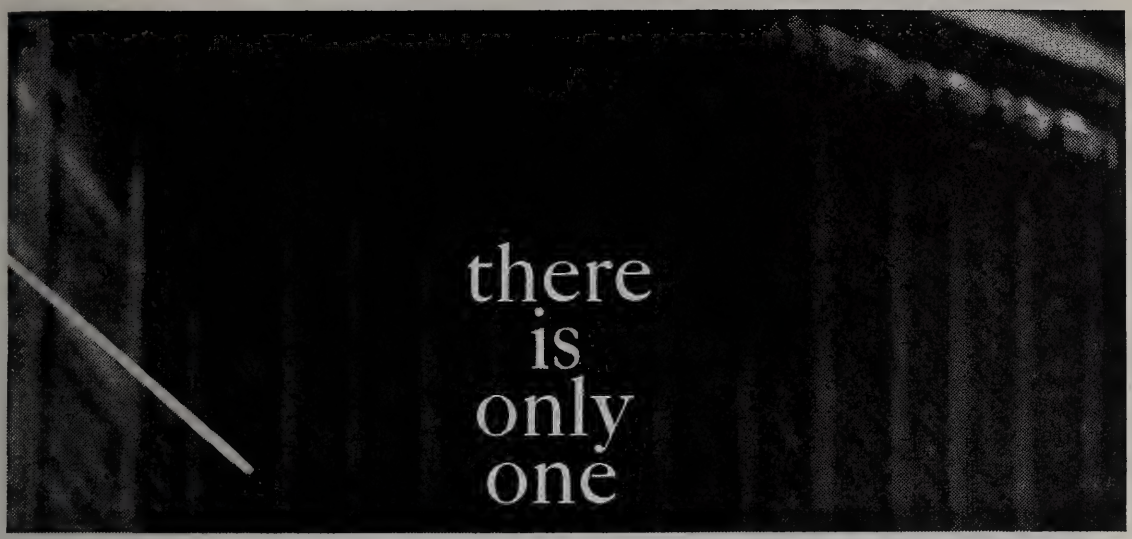
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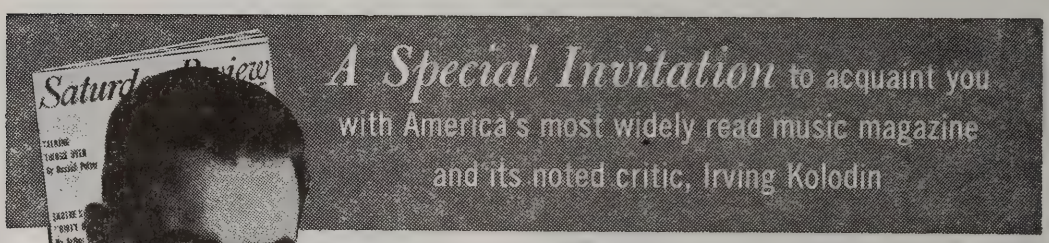
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Mozart. Mozart would have found no clarinet in Paris. He may have rewritten the score for Munich where players on that instrument were available.

This story would cast doubt on the authenticity of the piece. Yet the reliable authorities express no doubt about it, relying as they must upon the quality of the music. Let any doubters listen to a single passage: the gentle falling off of the main theme in the slow movement which recurs at the close (the Duke in *Twelfth Night* might have called it a "dying fall"). There are also the numberless deft turns in the development of the first movement, the characteristic woodwind treatment in the variations.

The music in each movement has a gleam of immortality about it. Saint-Foix considers this Mozart's "first great symphonic work . . . dominating like an isolated and formidable eminence all contemporary music including Mozart's own." Einstein lists it in the *Anhang* of the Catalog as among the "lost and partly recovered works," expressing the hope that the "autograph may still be found." Dr. Friedrich Blume, in his introduction to the Eulenburg score, remarks, "The joyous spirit, the truly Mozartean handling of the woodwind colors, the rich invention in the first movement, the contemplative sweetness of the



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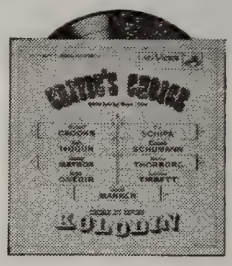
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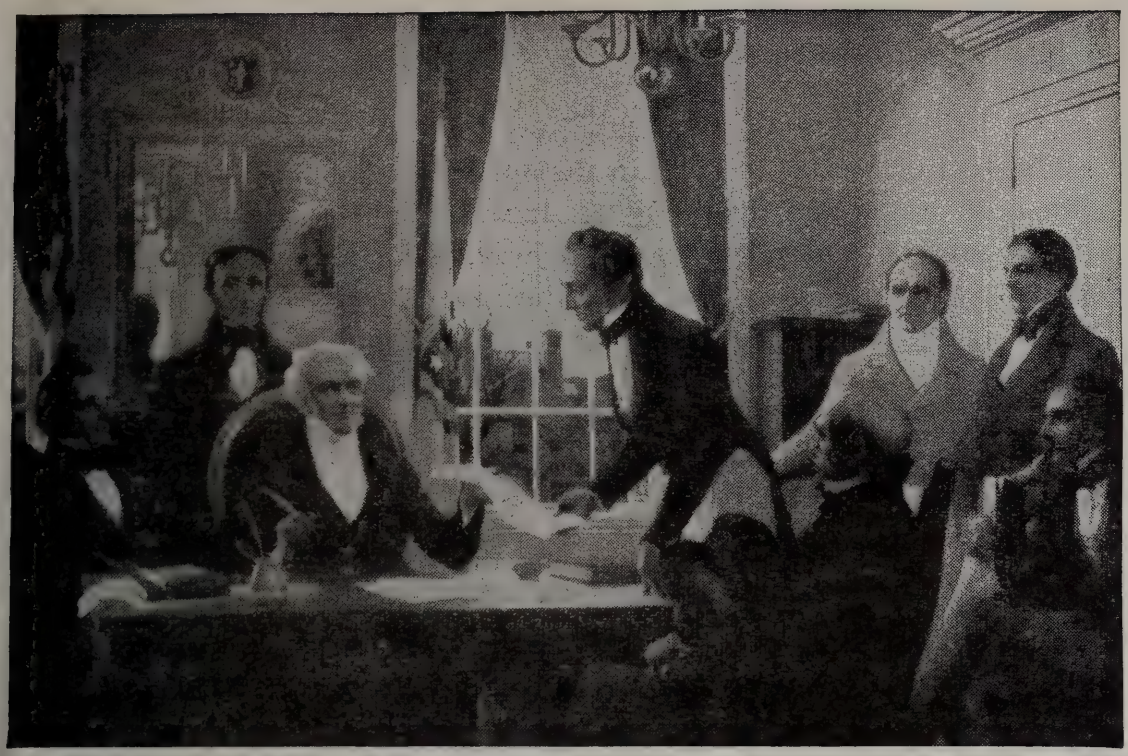
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second, the insouciance [*Unbekümmerheit*] of the variations, all these points speak for themselves."*

The visit of Mozart to Paris in the Spring of 1778 was for the young man both tragic and discouraging. It was tragic because his mother, with whom he had taken lodgings, was ailing and despondent and died on July 3, leaving him with the sad necessity of informing his father at Salzburg. The situation was discouraging because, hoping for recognition and success in the French capital, he obtained neither and returned home on September 26 a poor Austrian lad with no prospects whatever, having been given by no means the hearing he deserved.

Musically speaking, his journey had proved tremendously stimulating. He had visited Mannheim, which was reputed to have the best

* A dissenting voice is that of Charles L. Cudworth, Librarian of the University Music School in Cambridge, England, who writes in an article, "The Old Spuriosity Shop" in *Notes*, September, 1955, "Einstein restored this rather doubtful work to the main body of Köchel, apparently considering it genuine, but many good judges are still suspicious of its authenticity. It may perhaps contain Mozartean thematic material reworked by some unknown arranger." Mr. Cudworth does not name the "many good judges."

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orchestra in the world, and found in Paris three famous woodwind players from Mannheim: the oboist Frederick Ramm, a flutist named Wendling and a bassoonist, Ritter. Johannes Stich, who also used the name Giovanni Punto, considered a French horn player without equal, was also there.*

Mozart composed for these four his *Sinfonia Concertante* and sold it to Le Gros, the director of the Concert Spirituel, the ultra-aristocratic subscription series given in Lent when the theatres were closed. (It was the Concert Spirituel which later performed symphonies of

---

* Both Punto and Ramm were later known to Beethoven in Vienna. It was for Punto (he was a Bohemian: Jan Václav Stich, 1748–1803) that Beethoven wrote his Horn Sonata, which was performed by the two in 1800. "Punto," wrote Thayer, "gave Beethoven a new revelation of the powers and possibilities of the horn." Thayer also called him "unrivaled by any predecessor or contemporary, but as a composer he was beneath criticism." Ries has related an anecdote about a performance of Beethoven's Quintet for Piano and Winds with Ramm as soloist:

"In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight."

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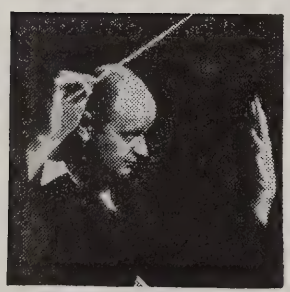
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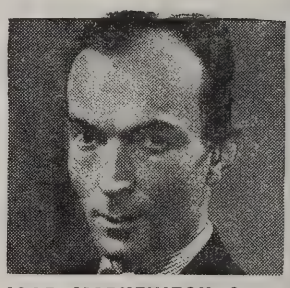
Haydn and which ultimately vanished in the tides of the French Revolution.) Mozart had arrived in Paris with very little money and no immediate prospects. He found in the Baron Grimm his one influential friend who obtained for him a commission to write some choral numbers, and music for a ballet *Les Petits Riens* the production of which gave him no credit. The Baron introduced him to Le Gros, a gentleman in whom French *"politesse"* ran ahead of honest good intentions. It was for Le Gros that Mozart wrote the so-called "Paris" Symphony (K. 297) which did get performed and made an impression on its audience. He also wrote for Le Gros the *Sinfonia Concertante.* Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared. Mozart was offended, but more or less forgave Le Gros when he was asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: "M. Le Gros came into the room and said, 'It is really quite wonderful to have the pleasure of seeing you again.' 'Yes, I have a great deal to do.' 'I hope you will stay to lunch with us today?' 'I am very sorry, but I am already engaged.'



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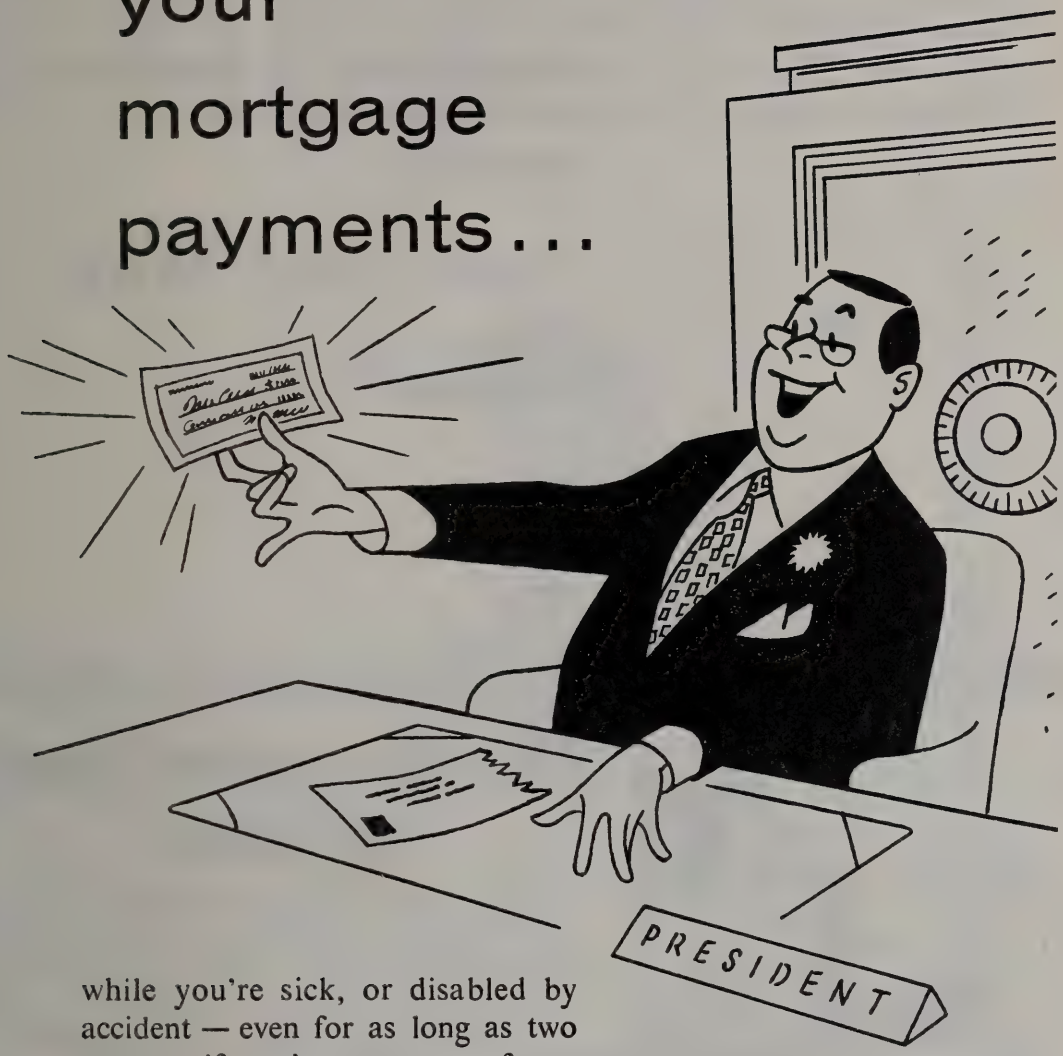
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'M. Mozart, we really must spend a day together again soon.' 'That will give me much pleasure.' A long pause; at last, 'À propos, will you not write a grand symphony for me for Corpus Christi?' 'Why not?' 'Can I then rely on this?' 'Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante.*' Then the dance began. He excused himself as well as he could, but did not find much to say." If carelessness and not intrigue was behind this, it was no less unpardonable.

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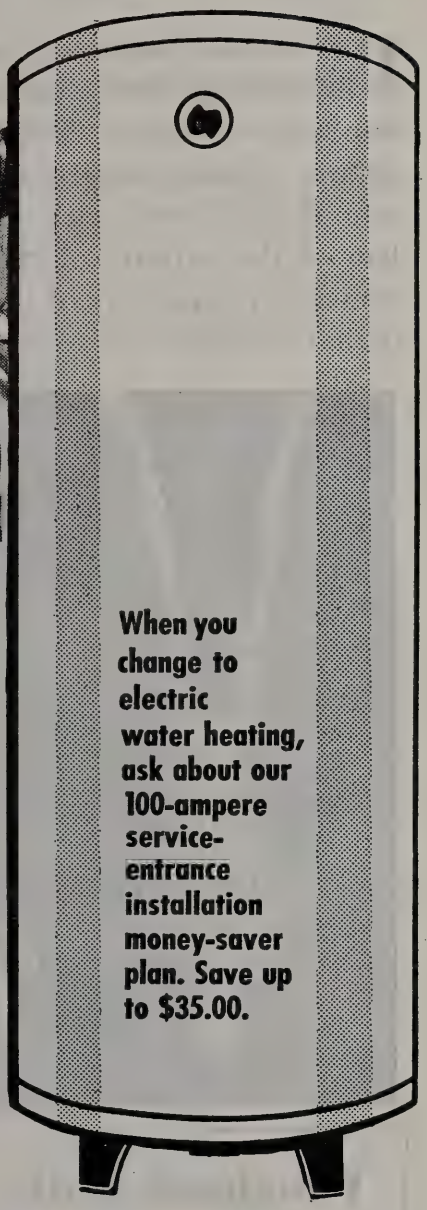
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ENTR'ACTE

MUSICAL MALAISE

By Ernest Newman

Sir Thomas Beecham's article, "Marxist Music," reprinted in last week's Bulletin from the Sunday Times *of London, commented unfavorably upon the music composed in the present century. Ernest Newman's reply, in the same newspaper on September 4 last, is here quoted.*

It must have been as great a pleasure to others as it was to myself to find the musical chair of this paper occupied during the last four Sundays by a new Minister (without portfolio) for Musicological Affairs. I found particularly thought-provoking Sir Thomas Beecham's remarks, delivered with a truly regal mansuetude, on the age-old problem of the validity of critical judgments in matters musical. Of the present practitioners of the craft of criticism (if I may presume to call it that) he does not seem to have a very high opinion; and I hope my



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colleagues will in future mind their step, as I of course shall mine, in respectful recognition of the warning that Big Brother is Watching Us.

Sir Thomas is perturbed—as who is not?—by the present state of music all the world over. We certainly seem to have struck a bad patch, and unfortunately there is nothing we can do about it. But I personally do not take the situation quite so grievously to heart as Sir Thomas appears to do. Musical composition undoubtedly seems, on a broad survey of the comparative achievements of past and present, to be by and large as infertile by choice, in its own way, as the custodians of a Turkish harem were of necessity in another. Old standards have been challenged, while certain new ones proposed in some quarters have not yet been generally accepted. Ours is on the whole a graceless, charmless, materialistic and rather vulgar age, and as a matter of course much of our newest music mirrors its environment.

~

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and enduring accomplishment. To many of those who are fated to live in such an environment, civilisation is bound to appear to be what historians of culture describe as on "the way down" rather than "the way up." Surely the sensible thing for the man of philosophic mind to do is to keep as aloof as he can from the dust and mire of the mêlée, to sit back comfortably in his armchair and view it all placidly as just part of the eternal cycle of change, suspending judgment on it till he can see it all in some sort of historical perspective. Those of us with long memories feel that we have been through it all more than once before in slightly different forms. I often wish, indeed, that someone with the necessary first-hand experience and all the historic documents to draw upon would write a book — it would be an amusing one — on musical "revolutions" and "revolutionaries," showing with what pathetic regularity they repeat their predecessors in all essentials.

The last "revolutionary" period I myself lived through was that of the Twaddling Twenties, as I once ventured to call them, the decade or so immediately following the war of 1914–18. The musical air then was as thick with slogans as it is now. The first duty of the new music,



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we were informed, was to be non-romantic; you had only to charge a young composer with leanings towards romanticism to cover him with obloquy. As "romantic" music, in particular that of the great Germans, had long been intimately associated with poetry, one of the lines taken by some of the brighter young spirits was to disparage words as a factor in musical inspiration; so some of them derisively wrote music to words that had either no meaning at all or burlesqued meanings that were formerly valid. Impotent to write two pages of their own that would appeal powerfully to the emotions, some of our young bloods thought to demonstrate their virility by crouching in front of this or that emotional monument of the past and pulling faces at it: why condescend to argument when a chaw-bacon grin would do the trick?

The climax was reached, perhaps, when Lord Berners — really a man of fine sensibility and keen intelligence — published a setting of his own of one of the best-known German "romantic" poems, Heine's "Du bist wie eine Blume," in a preamble to which we were gravely assured that the poem had hitherto been universally misunderstood — it was really addressed not to a maiden but to a white pig that "the poet had met with in the course of a walk in the country"; "the thought of the melancholy fate in store for it had haunted him ever after." Berners' musical setting of the poem he himself described as

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"an attempt to restore to the words their rightful significance, while at the same time preserving the sentimental character of the German Lied." (The general title of the opus was "Lieder Album: Three Songs in the German Manner.") Into these abysmal depths of silliness was one of the brightest and most charming personalities of the time decoyed by the misfortune of having come to maturity in a musical decade of complacent inanity.

~

With others of the bright young set the prevailing malady took other forms. Prokofiev's mission in life was declared by one of his admirers to be to "tweak the noses of the academics" in such works as his "Sarcasmes." One evening a number of the younger bloods, the musical Teddy Boys of the period, joined forces in a concert at Queen's Hall to which each of them contributed a fanfare that was intended to be a challenge hurled in the face of the moribund music of the past. The intrepid little Joshuas, however, blew their nursery trumpets in vain: the walls of Jericho stood, and still stand.

Such were the Twaddling Twenties. What now of the Fervent Fifties?

Anne Starr

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(*Continued from page 4*)

object of enabling the listeners on either side of the hall to have the full effect of the whole string quintet. Those experiments I submitted in letters, illustrated by diagrams, to Brahms, who, in his answers, commented most kindly on their practicability or otherwise. 'But,' he writes on one occasion, 'by far the best feature in all your arrangement of the orchestra is the fact that no committee will be sitting in front of it. There is not a *Kapellmeister* on the whole of our continent who would not envy you that!'

"In the making of the programs I endeavoured to be guided by the principles laid down by the famous German writer, Gustav Freytag; in my Leipzig days I had studied his book *The Technique of the Drama,* which contained principles he had evolved from the great dramatists from Sophocles to Shakespeare. Freytag maintains that a drama should have an uneven number of acts, either three or five. The interest should steadily ascend during the first two acts, or — in the case of a five-act play — during the first three. Here should be the climax, after which the interest should gently descend, until at the end it has reached the level of the outset.

"I shall never forget the public rehearsals for the last concert of the first season, when Beethoven's Ninth Symphony — the preceding eight had all been given in the course of the series — was on the program. I had left my house in Otis Place for old Music Hall (the magnificent Symphony Hall of the present day did not exist then) and was crossing the Common when I observed, at least a quarter of a mile from old Music Hall, a huge gathering of people. What a pity, I said to myself, thinking some accident had happened, that this should occur just today, when it will interfere with the progress of people wanting to go to the rehearsal. Imagine my surprise and, needless to add, my gratification, when on coming nearer I found that the crowd was slowly moving towards old Music Hall. They were the very people trying to get to the rehearsal! I had to beg and elbow my way to the hall. Even there, with men and women sitting on the steps leading to the platform, I encountered some difficulty in reaching the conductor's place in time. As regards the public, therefore, there was nothing to complain of."

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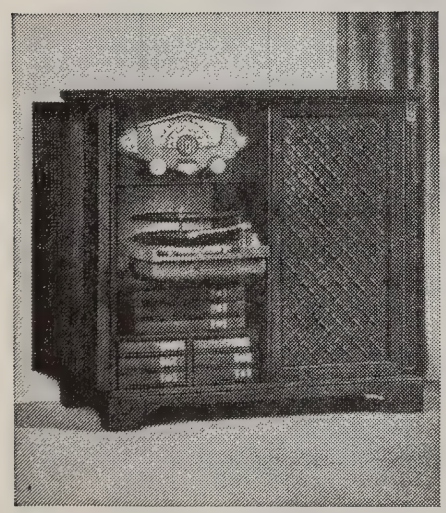
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As editor (from 1897 to 1900) of the "Musical Record," a monthly magazine published by the Oliver Ditson Company, Philip Hale provided a generous commentary each month on matters musical, past and of the moment. His "descriptive notes" for the Boston Symphony programs (which began in 1901) are remembered as rich in resource and allusion, but they could not bespeak the whole Philip Hale. Their nature does not admit personal opinion, musical gossip, or, beyond a certain point, jocularity.

Mr. Hale was a reader of vast range, who could savor literary values but did not shun the trivial. He was never at a loss for anecdotes, quotations, or amusing oddities. Random paragraphs are here quoted from innumerable columns.

MR. ROSENTHAL should have staid in New York to see the mill between Mr. Jim Jeffries and Colonel Bob Fitzsimmons. The technic of the former would have excited his admiration. Old Mr. Jeffries, the ex-preacher in California, with filial pride and in a fit of acute devotion, lifted up his eyes unto the hills and exclaimed, "The

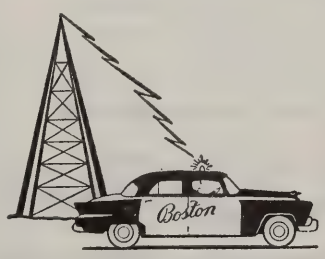


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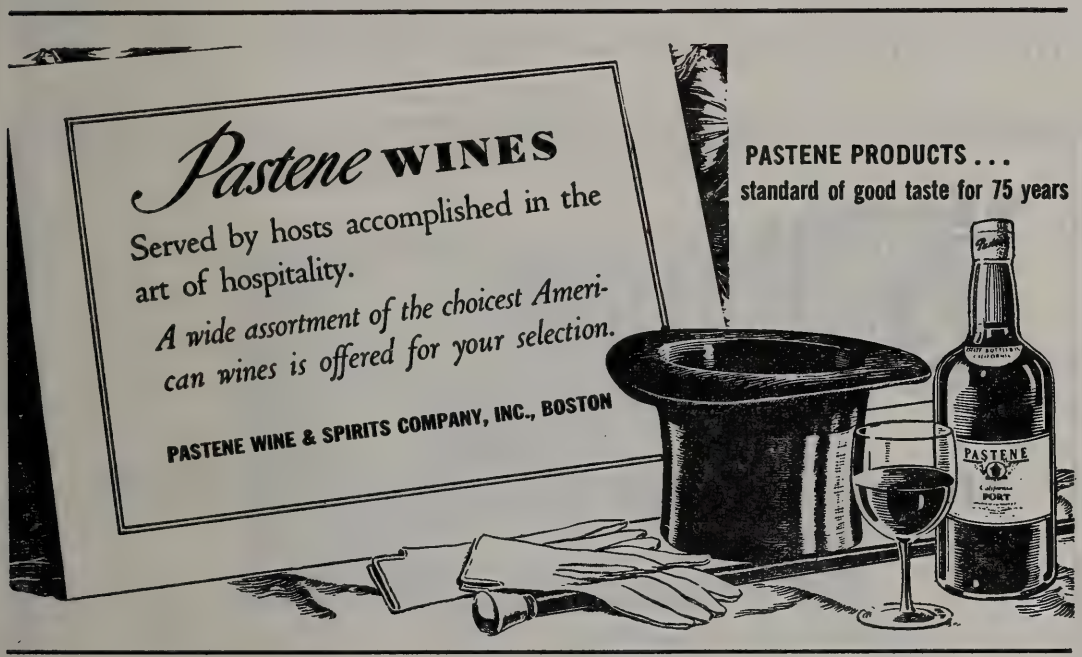
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Lord was in the fight. He was with Jim," forgetting that, although his son has famous legs, the Psalmist declares that the Lord "taketh not pleasure in the legs of a man." But Mr. Rosenthal would agree with Liszt that "youth is the time of virtuosity" ("virtuosity" is a vile term, but I know of no substitute for it), and he would say, "Technic and youth conquered." Young pianists should attend these exhibitions. They would learn the value of concentration, directness, the necessity of avoiding unnecessary motion, the value of a good left hand. There is no such staccato as that displayed by a skilful pugilist. John Keats, who saw the fight in 1818 between Randall and Turner, "tapped his fingers on the window pane" to give Cowden Clarke an idea of the rapidity of Randall's hits. Such rapidity is dazing as well as dazzling.

— July, 1899.

I have received a program of a musicale given by "Die Lorelei," Miss Adelina Laciar, leader. The program contains this note, which, for practical purposes, outweighs the most formidable analytical program with or without musical-illustrations: "The audience will be





considerate, and not talk or rattle programs while the numbers are being sung."

This reminds me that Mr. Krehbiel, annotating a program for Mr. Emil Sauer, asked concerning the "peculiarly personal" sonata in F minor by Brahms, "Was there a sweetheart in his mind when he wrote it?" But one should not inquire too curiously into Brahms's amours. He was a man of simple tastes.

— July, 1899.

"Brahms often said that his best ideas came to him while he was cleaning boots."

This accounts for the muddiness of much of his music.

— April, 1899.

To the great majority, music is merely an idle amusement. The average hearer goes to a concert for the purpose of enjoyment, social, gregarious enjoyment; he does not concern himself with the question of education of taste; he would be slow to admit that his taste might be improved. If he is amused and pleased, the concert is a success, the music is of intrinsic worth, and the men singers, the women singers, and the players on instruments, are excellent specimens of their kind.



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If he is bored, the composer is a dullard, and music, for the time being, is, as Gautier said, the most expensive and disagreeable of all noises. The same hearer, who seeks amusement by listening to music, will nevertheless boldly, yes arrogantly, discuss questions of musical interest with the man who was born a musician and who has devoted years of thought and labor to the education of his musical nature for professional purposes. He will discuss these questions with vehemence. He will grow red in the face if his right to any opinion or judgment concerning music is disputed. "I know what I like," is his answer, and this, he believes, should carry conviction.

— *August, 1899.*

It is hard for a New Englander to acquit any emotional foreigner of the charge of affectation or insincerity. A good Bostonian, it is true, will descend, at times, from his family tree, and assured by a neighbor that an Italian prima donna is singing well, he will applaud delicately and discreetly. If some bulky German singer perspires freely in the full glory of jugulation and Wagnerian action, he may even go so far as to shout — shout is perhaps a coarse word — "Bravo!" with un-

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pardonable contempt of gender. But the New Englander prefers an "intellectual performance" to any display of palpitating emotion. Hence the Brahms's cult in Boston.

— *July*, *1898.*

I again repeat to advertisers: you have a right to insist that the advertisement for which you pay is properly inserted; with that payment you buy no other right in this journal.* If you have sung, or if you are to sing in public, that event is worthy of attention, provided that the concert be one of reasonable importance. You buy no right to load down the *Musical Record* with fulsome puffs of your merit; you buy no right to insert stale programs; you buy no right to inform the world that you passed a pleasant or an unpleasant summer at Haddam Forks or Santiago.

— *November, 1898.*

* The Musical Record, a "trade" magazine, printed advertisements of teachers and performers in the front, and reports of performances in the back. Philip Hale was, needless to say, untouchable. — J. N. B.



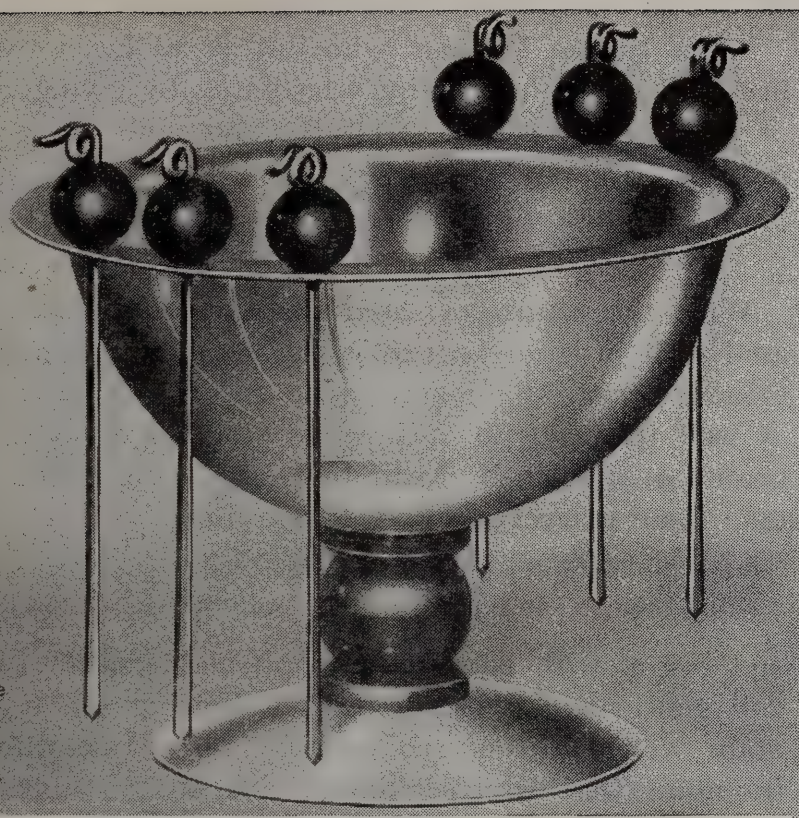




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— *May, 1899.*

With the return of symphony concerts comes the return of the analytical program, which is the abomination of desolation. As Mr. George Bernard Shaw once wrote in the *World* (London), you might as well illustrate to a class the glory of a poem by Milton or the beauty of a poem by Keats by insisting on parsing it. Thus you may take those marvellous lines of Swinburne:

> From the bountiful infinite west, from the happy memorial places
> Full of the stately repose and the lordly delight of the dead, —

and begin, with educationally pitched voice, " 'From,' young ladies and gentlemen, is a preposition showing the relation between the noun 'west' and the verb 'come.' 'The' is a definite article relating to the noun 'west' which it limits," etc., etc.

— *October, 1898.*



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Suppose that the program-maker finds it his duty to discuss Smetana's "Wallenstein's Lager." How should he perform his task?

The hearer wishes to know when the piece was written, the circumstances of the first performance, the leading incidents in the life of the composer, the characteristics of his music in general. A few words about Schiller's drama and a digression concerning other music inspired by the drama would not be impertinent.

The analytical program-book is an impertinence to the musician, a stumbling-block to the amateur, an injustice to the composer.

—October, 1898.

It is not necessary to go so far as to twist a famous definition by Dr. Johnson into "Patriotism is the last refuge of a musical scoundrel." It is true, however, that some are inclined to cover mediocrity with the cloak of patriotism.

But is bad music any the better because it is the work of an American?

Is good music any the better because it is by an American?

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Should bad music be pronounced good because it is by an American? And should not bad music be condemned no matter what the nationality of the composer, or manufacturer, may be?

Time and time again I have written in no uncertain language the praise of works by American composers which I have thought worthy of such praise.

—*January, 1898.*

Unfortunately for the American composer himself, there is a tendency to boost him into prominence on the shoulders of "patriotism."

A young man writes a suite or a song. Suppose he appear upon the stage and cry in a firm, unabashed voice, *"Civis Americanus sum!"* Does this settle the matter? Should the critic at once take the cue, and, going to his desk, forget that the music is bad, and write an impassioned article on the advanced state of music in this country, closing with an address to the American flag and introducing felicitously "eagle" and "bugle" in one sentence?

Why do not these enthusiasts deplore the fact that nine men out of ten in every one of our leading orchestras are foreigners; that the most prominent leaders of orchestras in this country, with the exception of Mr. Van der Stucken, who happened to be born in Texas, but



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who by ancestry and education is a Netherlander, are men of foreign birth, and in Boston have been importations; that at rehearsals the language spoken is German; that even when Mr. Higginson of Boston feels called upon to make an address to the orchestra, founded and maintained by him, he speaks in German?

— *January, 1898.*

The critic, according to some, should sit on a cake of ice, wear blinders when beauty warms the boards, and dispense judgment in tones of legal dryness.

He might as well, as long as his eyesight is good, follow the example of Judge Bridlegoose, and use in song recitals little small dice; but at symphony concerts he could say with the good old judge, "I have other large great dice, fair and goodly ones, which I employ when the matter is more plain, clear, and liquid."

I side with Baudelaire:

"I believe sincerely that the best criticism is that which is entertaining and poetic; not that, cold and algebraic, which, pretending to

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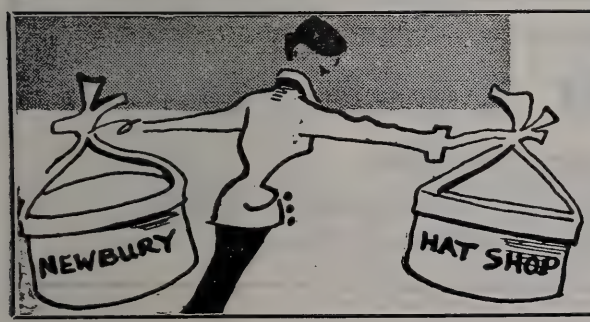

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explain everything, knows neither hate nor love, and strips itself willingly of every kind of temperament, but — inasmuch as a beautiful picture is nature reflected by a painter — that criticism which will be this same picture reflected by a sensitive and intelligent mind. Thus the best review of a picture may be a sonnet or an elegy.

"But this kind of criticism is reserved for anthologies and poetic readers. As for criticism in the true sense of the word, I hope that philosophers will understand what I am about to say: To be just, to have any reason for its existence, criticism should be partial, passionate, political, — that is to say, made from a standpoint of exclusive vision, but vision that sweeps the largest horizon."

— *January, 1898.*

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SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

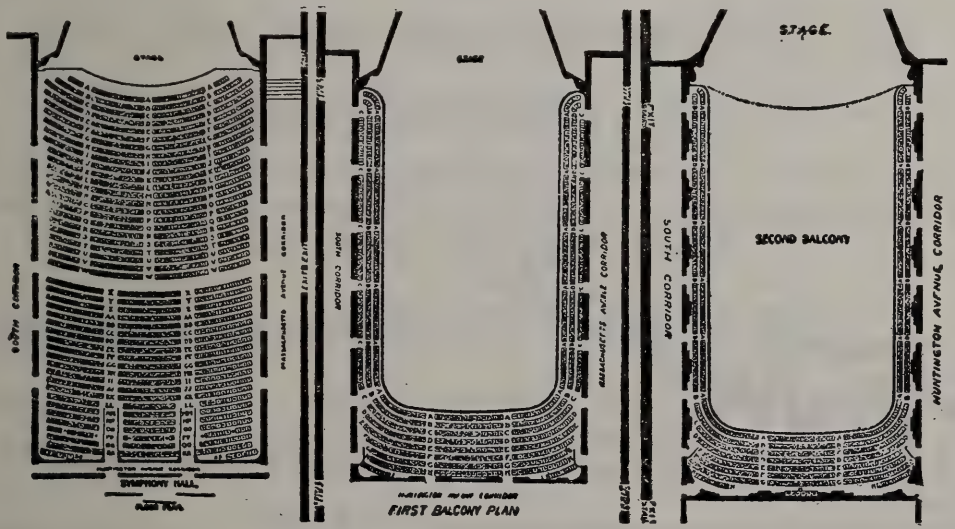
In Leipzig he had been forced to give up his activities one by one, including his editorship of the *"Neue Zeitschrift für Musik."* Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling,

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fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

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To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

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What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task — the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded

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it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of

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creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

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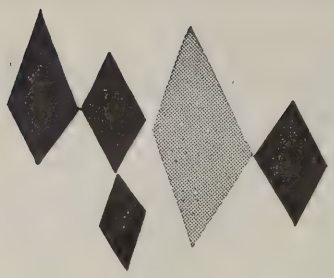
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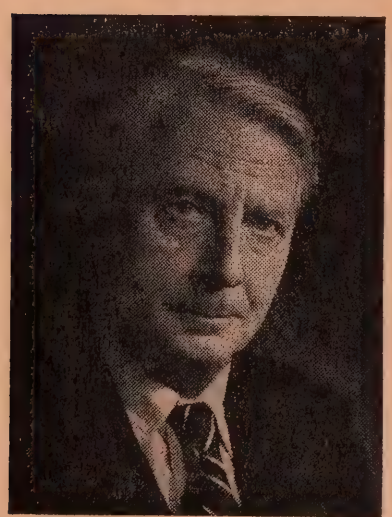
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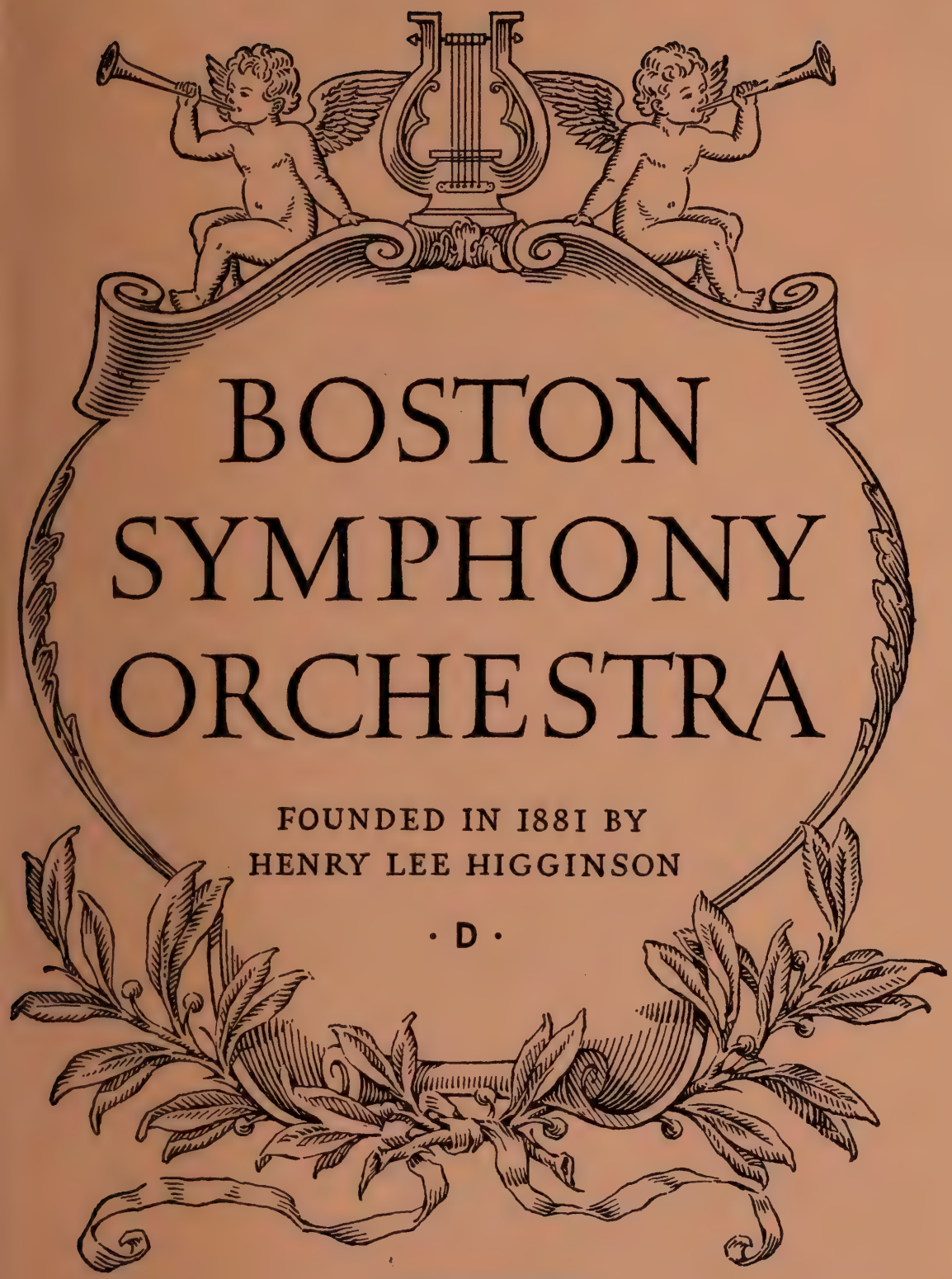


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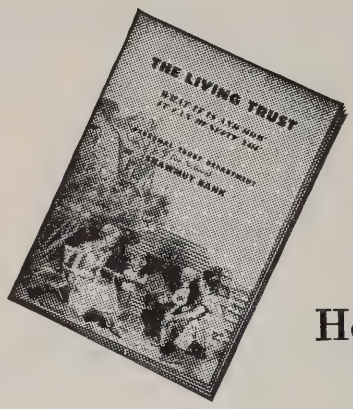
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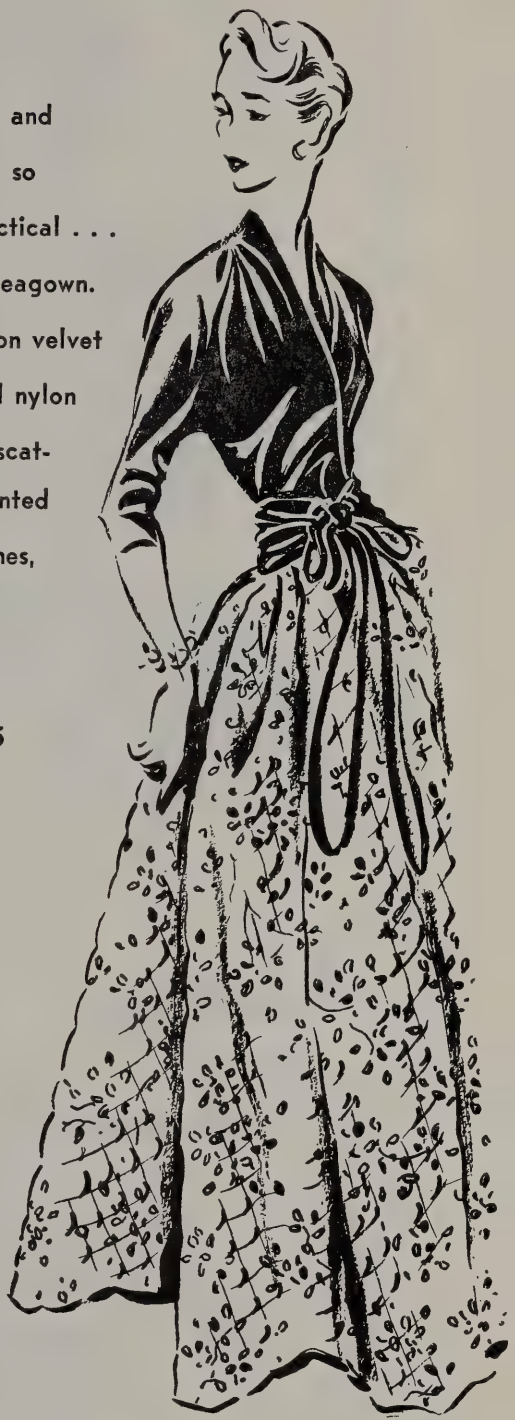
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(*Continued on page 35*)

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ARTHUR FIEDLER was born in Boston, December 17, 1894, the son of Emanuel Fiedler, who was a violinist in the Boston Symphony Orchestra from 1885 until 1910 and likewise a member of the original Kneisel Quartet. His son obtained his principal musical education at the Hochschule in Berlin. He became a member of this Orchestra in 1915, playing violin and later viola. He organized the Boston Sinfonietta in 1927 and in 1929 the Esplanade Concerts which under his direction have attained their well-known civic importance. It was in the summer of 1930 that he became the conductor of the Boston Pops Orchestra. Since 1953, he has travelled across the country each winter with a "Boston Pops Tour Orchestra," recruited for the purpose. He has on many occasions prepared choruses for performances with the Boston Symphony Orchestra. Mr. Fiedler has conducted innumerable symphony orchestras as guest, notably the series of concerts for the San Francisco Art Commission each summer since 1950, and most recently the Orchestra of Honolulu, which he conducted on November 29.



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TOCCATA

By GIROLAMO FRESCOBALDI

Born in Ferrara, September 7, 1583; died in Rome, March 1, 1643

Freely transcribed for orchestra by HANS KINDLER

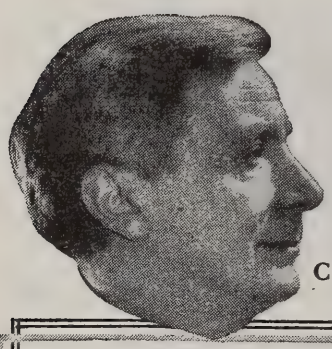
Born in Rotterdam, January 8, 1892; died in Watch Hill, Rhode Island, August 30, 1949

This Toccata by Frescobaldi, or as it perhaps should be stated, "attributed to Frescobaldi," was first performed in Kindler's transcription by the National Symphony Orchestra, of which he was conductor, in Washington, D.C., October 31, 1937. Published in 1942, this orchestration has been performed elsewhere and included in the programs of the Boston Pops Orchestra by Arthur Fiedler.

The orchestration is as follows: 2 flutes, 2 oboes, 2 bassoons, 2 clarinets and bass clarinet, 3 trumpets, 3 trombones and tuba, timpani, bass drum and strings.

FRESCOBALDI composed many toccatas for organ and for cembalo. Whether he composed this one in theme or in substance remains to be confirmed. A "Toccata by Frescobaldi" was published by the Universal Edition, Vienna, in 1925, "arranged" by Gaspar Cassadó for cello and piano. The music, except for details such as the treatment of the solo part, is identical with Hans Kindler's "free" or-

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chestral transcription. The latter was published by Mills Music, Inc., in 1942, and the fact that both publications carry the usual copyright would indicate a common source. Yet Charles L. Cudworth, Librarian of the University Music School in Cambridge, England, has fastened an inquiring eye upon this piece among others in his article, "The Old Spuriosity Shop" in *Notes* for September, 1955. He writes: "Frescobaldi's Toccata as 'arranged' for cello and piano by Gaspar Cassadó was almost certainly composed by him. The fact that Dr. Hans Kindler also 'arranged' the piece for orchestra has been offered as proof that there must have been an original somewhere, but Kindler to his subsequent embarrassment worked from the Cassadó Edition."*

An inquiry sent to Mr. Cassadó in Siena, Italy, has just brought a reply. Mr. Cassadó explains that the *Toccata* which he has arranged for cello was discovered by him in the archives of La Merced, the Conservatory of Music at Barcelona where his father was for a long time organist and *Maestro di Cappella.* The score bore the title *"Toccata"* and the name of Frescobaldi, and was presumably a copy, "originally written for organ solo." Mr. Cassadó adds: "I cannot be

---

*** Mr. Cudworth has questioned in the same article the authenticity of Mozart's *Sinfonia Concertante,* K. 297b, performed at the Boston Symphony concerts November 11 and 12 last, on the evidence of its musical quality. In this case at least most listeners will heartily disagree with him.**

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absolutely sure whether it was Frescobaldi or another author who did the rest, though in some passages one can easily find some characteristic *'frescobaldiane'* ".

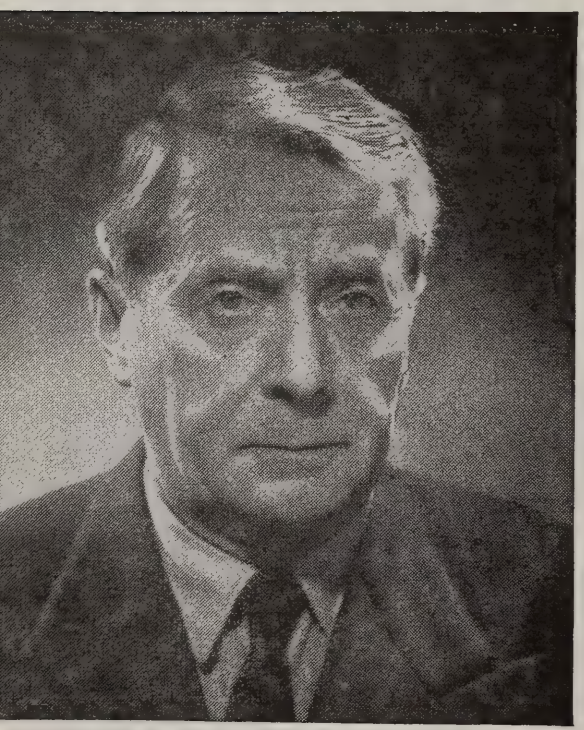
This Toccata is true to the free, improvisatory form of the keyboard pieces which bore its name, and consists mostly of lively and vigorous music interspersed with relieving slow sections. There is a "grave" introduction, set forth by the full orchestra, and then an allegro giusto, in which the principal subject is presented in fugal fashion, at first by the strings. A "tranquil" bridge passage reintroduces the theme somewhat altered and develops it. The original introductory subject is brought back and developed over string figures. The "giusto" theme returns to bring a full-voiced close.

~

An interesting description of the Toccata, its origins and various developments, is to be found in Willi Apel's invaluable *Harvard Dictionary of Music:*

Toccata (from Italian *toccare,* to touch, with reference to the "touching" of the keys, as contrasted with the "sounding" of strings in the sonata, and the "singing" of voices in the cantata) : A keyboard

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DID YOU KNOW that, when in 1933 an analysis was made of the range of Symphony subscribers' residences, it was discovered that one devoted music-lover journeyed from England each year to hear concerts by the Boston Symphony Orchestra . . . that in 1942, when Nelson Eddy appeared at Symphony Hall he attracted an enthusiastic gathering of fans who knew little about great music works or Symphony, and that one of his adoring admirers asked about the Hall she was entering: "Do you suppose that this is the place where they have those Symphony concerts?"

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composition in free idiomatic keyboard style, employing full chords and running passages, with or without the inclusion of sections in imitative style. The earliest toccatas, by A. Gabrieli, consist of full chords and interlacing scale passages only. To consider them as mere virtuoso pieces (as is frequently done) is scarcely appropriate, since the passages have a decidedly expressive significance, particularly if played in the free tempo which is typical of the toccata. With Claudio Merulo (1533–1604) the toccata became organized into an alternation of free (toccata-like) and of fugal sections, usually in the arrangement T F T F T. Frescobaldi's toccatas, if compared with those of Merulo, clearly illustrate the difference between the grandiose pomp of the late Renaissance and the sensitive disintegration of the early Baroque period. They are written in a succession of quickly changing "scenes," an interesting exhibition of overflowing imagination without any restraining and binding principle of form. A special type (already to be found with his predecessors Trabaci and Mayone) is the short liturgical toccata (e.g., *"Toccata avanti l'elevazione,"* i.e., to be played before the elevation of the host), which is a short prelude in dignified style. With Bernardo Pasquini and Alessandro Scarlatti the Italian toccata became the arena for empty pianistic virtuosity and soon declined into a perpetuum mobile type which is very close to the etudes of the 19th century (Clementi).

The development of the toccata in Germany falls into two branches. The South-German composers (Froberger, Kerll, Muffat) followed the Italian model of Frescobaldi, not without enriching its stylistic resources and enlivening its contents. More important is the North-

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German development which led to an entirely novel type of toccata of a free and rhapsodic character, a type which, owing to its unbounded irrationalism and transcendental greatness, has not inappropriately been termed "Gothic." This new style appeared first in the toccatas of Matthias Weckmann (1621–74), and developed to great artistic height in those of Dietrich Buxtehude (1637–1707), Nicolaus Bruns (c. 1665–97), and J. S. Bach. Most of these toccatas, particularly those of Bach, retain the Merulo-scheme of five sections, alternating between free and contrapuntal style. Bach's great organ toccata in F major, however, combines the huge dimensions of the North-German type with the rhythmic precision of the late Italian toccata (Pasquini). The toccata style is also frequently used for the preludes of fugues, as, e.g., for Bach's organ fugue in A minor.

Both the North-German and the Italian type of the toccata were also cultivated in modern music. Examples of the perpetuum mobile type are the toccatas by Schumann, Debussy (in *Pour le piano,* 1911), Honegger, Prokofieff, and Casella, while the free, rhapsodic style is used in the toccatas of Busoni (1921) and Petyrek (1934).

Around 1600, the name toccata was also used for brass music in the character of a festive fanfare, e.g., in the introduction of Monteverdi's *Orfeo* (1607). Why the same name was applied to pieces so different in character is not clear. Possibly the latter connotation is bound up with the use of kettledrums for the bass part of such pieces.

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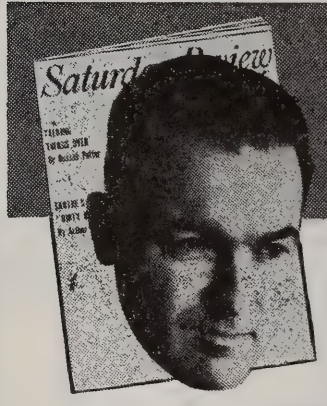
By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the



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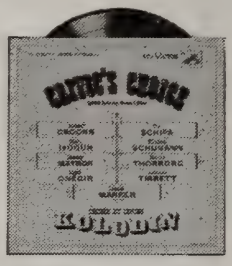
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unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" ("*aufgeknöpft*") than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The

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sketchbooks forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of

* The so-called *"Petterschen Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

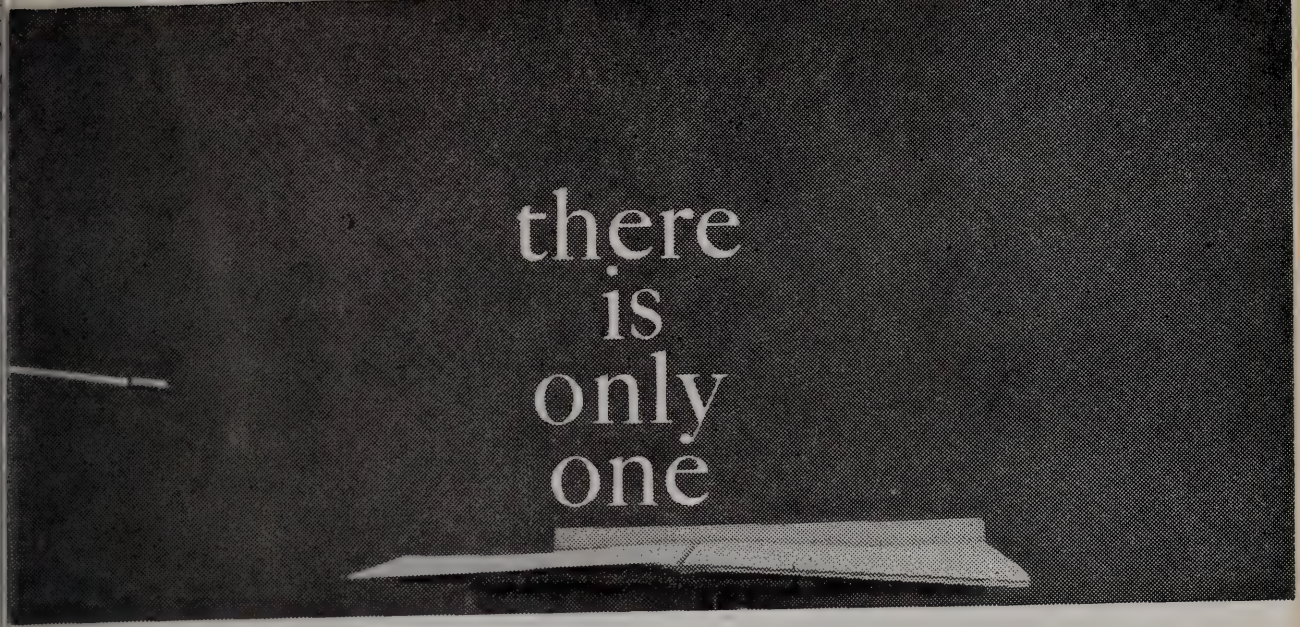
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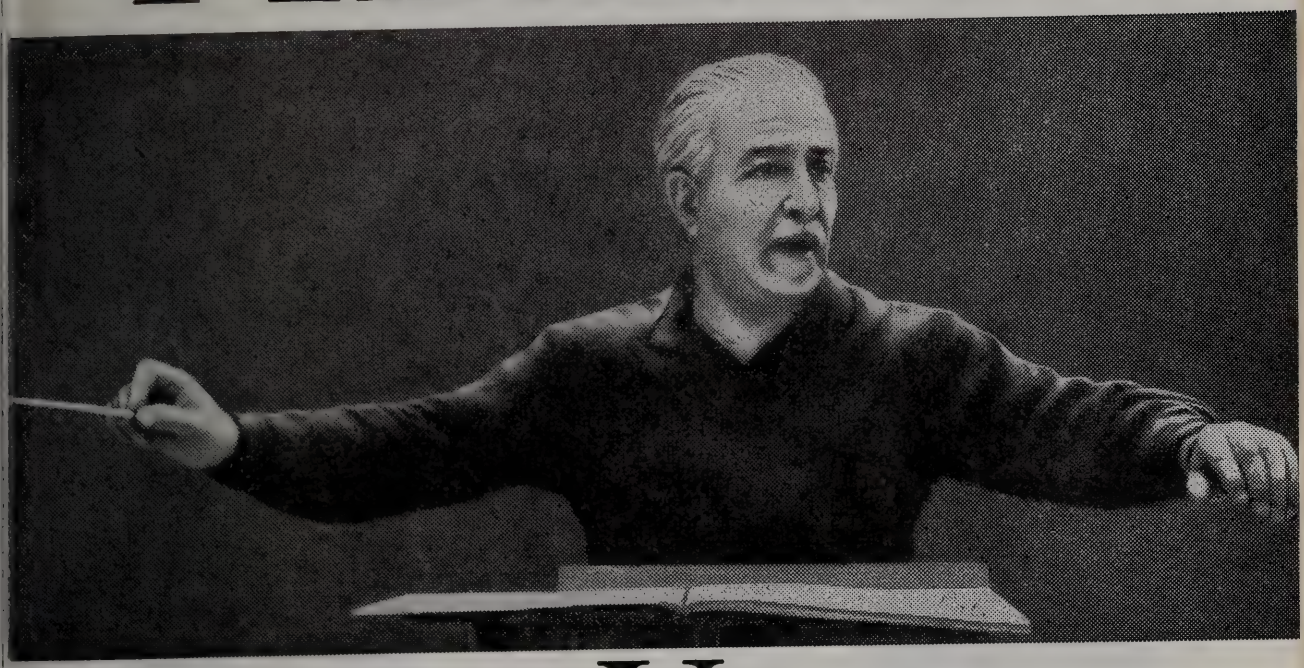
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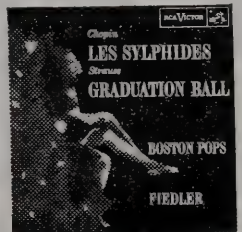


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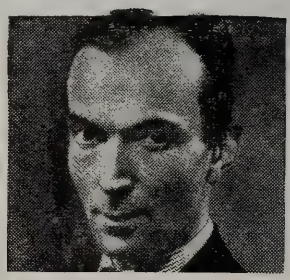
data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now generally placed in this summer. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a lady by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.



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Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

~

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to



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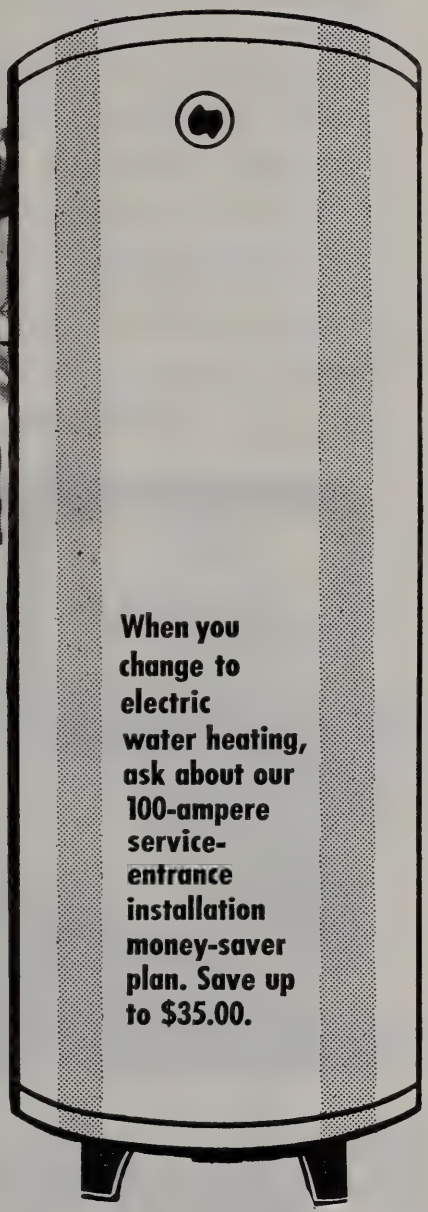
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the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly — and stops there.



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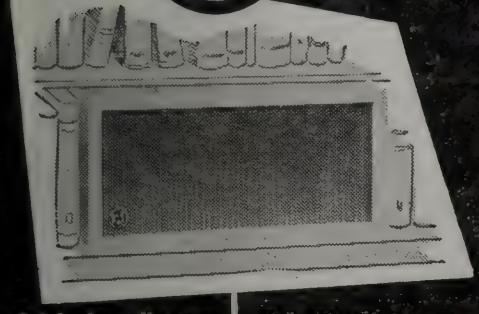
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The tempo di menuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George Grove, Tovey

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has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . .Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."

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MAN OF OUR TIME

By HOWARD TAUBMAN

(The following article on Arthur Honegger appeared in the *New York Times* on December 4, the Sunday after the composer's death.)

NO ART save painting and sculpture suffers so much from ancestor worship as music. A few composers of the past have been raised to the rank of deities, and an overwhelming preponderance of performances in opera house and concert hall, on the radio, and even on the phonograph in private homes, pays repeated homage to them. These great ones deserve to be cherished and heard again and again, but not to the exclusion of everything else.

It is a commonplace of a certain kind of criticism that the last worthwhile music was composed a long time ago. Before World War I there were people who bemoaned the sterility of their epoch, which happened to be producing music by men such as Debussy, Ravel, Stravinsky, Schoenberg, Bloch, Ives, Berg and Sibelius. Between the two World Wars there were similar threnodies, while some of the older men and a good many new ones were writing music worthy of serious attention.

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In the midst of these despairing judgments, a composer dies, and the world takes stock of his creative output. It discovers that a man of great talent has departed. His music is performed more often and in more places than in his lifetime. The significance of his output takes on a fresh perspective. It becomes clear that here is a body of work that gives the lie to those who can find nothing but barren wastes in the music of their own time.

That is what happened to Béla Bartók after his death in 1945. In the case of Prokofieff, who died in 1953, there was no sudden outburst of performances of his music, for he had not been neglected like Bartók. Some of his important works, however, are still unknown in this country. We need not wait for their performance to form an estimate of his position. We know that he deserves to be called a modern master. His music is certainly an honorable part of the heritage of our age.

Arthur Honegger, who died last week at the age of sixty-three, was another impressive creative figure of our time. His music is another proof that the sources of musical inspiration are not drying up.

Honegger was not ignored while he lived. He made a stir in the world, particularly after he gave it "Pacific 231." His big pieces such

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(*Continued from page 4*)

A BRITISH VIEW OF ARTHUR FIEDLER

Through recordings the Pops and their conductor have become known in many parts of the world. In the British magazine, *The Gramophone,* W. A. Chislett remarks on "Mr. Fiedler's untiring and successful efforts to bridge the gap between the trivial in music and the 'classics'. No one can have led more people in America to a genuine appreciation of music than he. They also afford a welcome opportunity of congratulating Mr. Fiedler (and also his native city of Boston) on his twenty-five years of conductorship of the Boston Promenade Orchestra. He joined the Boston Promenade Orchestra in 1915 at the age of twenty-one and for fifteen years played in the second violin and viola sections respectively. He also played the celesta, piano and organ as required. In 1930 he was appointed to conduct the Boston Promenade Orchestra in their Symphony Hall popular concerts and there he still remains — and long may he continue to reign. The Promenade Orchestra consists of about 85 members of the Boston Symphony Orchestra."

• •

HONEGGER AND THE "SIX"

The French *"Groupe des Six,"* so named in a newspaper article in 1917, has continued through the years as a "group" in friendly association, although not in artistic viewpoint. Arthur Honegger is survived by his five fellow composers. His death on November 27 has brought replies from three of them, published in *France-Amerique,* December 4:

From Darius Milhaud: "With the death of Arthur Honegger, a friendship of forty years is terminated, while a warm memory continues. This first break in the *Groupe des Six* is a sorrow which will touch not only his friends and his family, but France and the entire world."

Georges Auric: "Arthur Honegger is

(*Continued on page 36*)

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as "King David," "Judith" and "Joan of Arc at the Stake" with their Biblical and sacred connotations achieved prominence. His symphonies, particularly the Second and Fifth, were admired by connoisseurs.

And yet how well do we know Arthur Honegger in all his aspects as a composer? He wrote a formidable amount of music—operas, ballets, incidental scores for theatre, film and radio, choral and orchestral

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(*Continued from page 35*)

one of my oldest friends. We made our débuts together. He was a very great musician who could, in spite of his austerity, reach the many. Certain of his works, such as *Jeanne au Bûcher,* have been played throughout the world. Honegger will remain one of the greatest composers of our time."

Germaine Tailleferre: "I have known Arthur Honegger for forty years; we were at the Conservatory together with Darius Milhaud and Pleyel — an inseparable quartet. There is nothing new to say about the qualities of Honegger, who at the same time was amiable, good, and simple. All who knew him have been struck by his loss."

Ingrid Bergman, who impersonated Jeanne d'Arc, has written: "It is a great loss for the world, but for me it is more than that — it is a great sorrow. I am an infinite admirer of his music and was proud to be able to play *Jeanne au Bûcher.*"

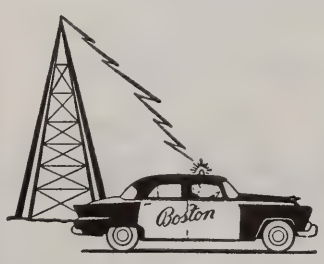


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works and chamber pieces. Only a few of his compositions are widely familiar. Memorial performances of the lesser known pieces may be expected in the months to come.

The usual dodge in discussing a composer of our own period is to say, "Let's wait and see what posterity thinks of him." It would be better to let posterity take care of itself. What has Arthur Honegger's music to offer us?

A great deal. In the exuberance of his youth he turned out sensational pieces like "Pacific 231." Whether he meant to do so, he managed to advertise "Pacific 231" handsomely. He took a ride in a locomotive. He declared that he loved locomotives as other men loved women and horses. He did an orchestral piece about a game, "Rugby." And then he decided to avoid descriptive titles; he wanted his music listened to for itself.

Honegger matured slowly. As one examines his works in their chronological progression, one discerns that this composer, born in France of Swiss parents and giving almost equal allegiance to his





German and French predecessors, looked increasingly inward. He did not avoid large canvases, but even in those he sought to express his deepest feelings.

This change illuminated "Joan of Arc at the Stake," which he wrote twenty years ago. Compared to "King David," composed in 1921, it is simpler and more searching. Something harsh and realistic remains, as is fitting in a man with Honegger's Gallic blood and associations, but the underlying feeling is pure and lofty. The agony of the Maid of Lorraine is captured in music of shining faith and humility.

Not that "King David" lacked honesty. It has the exhilaration of youth as well as its faults, such as too much splash and grandiloquence. In looking back on this piece thirty years after its completion, Honegger could view it with admirable detachment.

"From the vantage point of thirty years," he wrote, "I can look at this music very objectively. I do not disown it, but it is written with complete spontaneity and without any regard for the fashionable." He admitted that the score "is not as tight as I might have wished," adding disarmingly, "I was young then and very eager." In fact, he got the whole huge score written in a couple of months.

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World War II was a terrible time for him, as it was for all men of good will. He was in Switzerland after the war began, but he returned to France in April, 1940, at "the baddest time," as he told an interviewer some years ago. His music became more austere and meaningful. His Symphony No. 2 for strings and solo trumpet was written in the dark hours of 1941, and it sang not only of tragedy but also of defiance.

In 1947, Honegger paid his last visit to this country. He came here to be a guest composition teacher at Tanglewood, but was stricken with a heart attack early in the six-week period. Even before his illness, he seemed despondent.

"I have written four symphonies," he told an interviewer from the *New York Times*. "I have enough. The work of serious composing is for young men. From time to time I write a little piece, perhaps. I will write film music for a little money."

One of the "little pieces" was the Fifth Symphony, which was commissioned by the Koussevitzky Music Foundation and was introduced here by Charles Munch, his good and admiring friend, and the Boston

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Symphony in 1951. In a letter to Mr. Munch last month, Honegger observed that with his Fifth, he had closed the cycle of his symphonies. He was too tired and weak to write.

But he was not too indifferent to protest against the neglect of contemporary music. "And still," he remarked last year in the course of a diatribe against radio and the endless repetition of familiar things, "I'm one of the few composers who like music."

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HONEGGER AND THE BOSTON SYMPHONY ORCHESTRA

THE associations of the late composer, this orchestra and its conductors have extended through many years. Serge Koussevitzky, having introduced *Pacific 2-3-1* to America at his first concert with this orchestra in 1924, invited Honegger to cross the ocean in 1929 and conduct concerts of his own compositions. His First Symphony was composed for the 50th Anniversary of this orchestra. In 1947 Honegger again came to this country to teach composition at the Berkshire Music Center, a task which was interrupted by his illness. Dr. Koussevitzky commissioned his Fifth Symphony and, having retired as conductor of the orchestra when he received the score, gave Charles Munch the privilege of introducing it in America and Europe. It was the opening movement of this symphony which Mr. Munch conducted in memory of the composer on December 2–3, following the news of Honegger's death on November 27.

There follows a list of the performances of Honegger's music by this Orchestra:

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1948	Symphony No. 2 (String Orchestra)	Serge Koussevitzky
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RHAPSODY ON A THEME OF PAGANINI, FOR PIANO AND ORCHESTRA, *Op.* 43

By SERGEI VASSILIEVICH RACHMANINOFF

Born in the Government of Novgorod, April 2, 1873; died in Beverly Hills, California, March 28, 1943

Composed in 1934, Rachmaninoff's Rhapsody was first played by the Philadelphia Orchestra, the composer as soloist, at a concert in Baltimore, November 7, of the same year. The only previous performances by the Boston Symphony Orchestra have been on December 24, 25, 1937, when the composer was the soloist, and February 27–28, 1948, when Artur Rubinstein was soloist.

The Rhapsody is scored for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, tambourine, triangle, cymbals, drum, bells, harp and strings.

RACHMANINOFF added this work to his four concertos for piano and orchestra* in the summer of 1934 (July 3–August 24). The place was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the

* The First, in F-sharp minor, an early work — in fact his Opus 1 — was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The *First* Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth). The *Second* Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch); in

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The *Rapsodie* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the *Twenty-four Caprices for Violin Solo, Op.* 1, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject for his *Variations on a Theme of Paganini* for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine

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Boston, December 17, 1909 (Rachmaninoff), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), April 12, 1935 (Walter Gieseking), October 26, 1945 (Alexander Brailowsky), October 14, 1949 (Byron Janis), November 27, 1953 (Zadel Skolovsky). The *Third* Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff), repeated March 16, 1928 (Vladimir Horowitz), December 20, 1935 (Sergei Rachmaninoff), April 10, 1941 and March 3, 1944 (Vladimir Horowitz), October 31, 1947 (Witold Malcuzynski), November 5, 1948 (Vladimir Horowitz), December 14, 1951 (Monique de la Bruchollerie). The *Fourth* Concerto has not been performed by this orchestra.

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measures gives hints of the theme, which is more plainly indicated in the first variation "Precedente." There follows the theme itself, at first given to the strings and taken up by the piano; II. L'Istesso tempo for the piano accompanied by the winds and strings in turn; III. L'Istesso tempo; IV. Più vivo; V. Tempo precedente; VI. L'Istesso tempo, with a piano figuration pianissimo; VII. Meno mosso, à tempo moderato (in this variation the piano introduces the familiar tones of the Dies Irae with accompaniment based upon the main theme); VIII. Tempo I (a brilliant variation with large piano chords); IX. L'Istesso tempo (in a light rhythmic 6-8); X. Again the Dies Irae is heard in the solo part, rising to a fortissimo climax; XI. Moderato (with cadenza-like chromatics and arpeggios for the piano); XII. Tempo di minuetto; XIII. Allegro; XIV. L'Istesso tempo; XV. Introduced by 27 measures for the piano alone più vivo, scherzando; XVI. Allegretto; XVII. (built upon a piano figuration in 12-8 rhythm); XVIII. Andante cantabile, introducing a melodic episode for the unaccompanied piano; XIX. L'Istesso tempo; XX. Un poco più vivo; XXI. Un poco più vivo; XXII. Un poco più vivo (alla breve) — a long variation

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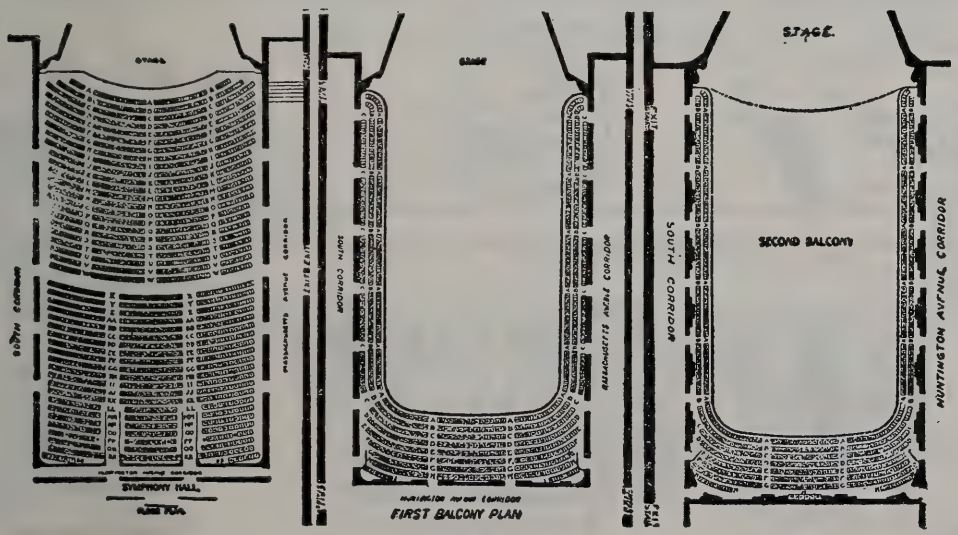
ALDO CICCOLINI

Born in Naples, Italy, August 15, 1925, Aldo Ciccolini studied at the Naples Conservatory, graduating in 1940, and made his début in 1942 at the Teatro San Carlo. His career was delayed by the war conditions until 1947, when he played in various European cities. In 1949 he took the first prize in the Marguerite Long–Jacques Thibaud contest in Paris. It was in 1950 that he first crossed the Atlantic, appearing with the Boston Symphony Orchestra on December 15–16 of that year.

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DANCES OF GALÁNTA

By ZOLTÁN KODÁLY

Born at Kecskemét, Hungary, December 16, 1882

This work, *Galántai táncok,* was composed in 1933 and first performed by the Budapest Philharmonic Society in 1934, the score having been dedicated to that orchestra on its 80th anniversary.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, small drum, triangle, bells and strings.

THE music, compiled of dance tunes of a particular kind and origin, is in seven sections played continuously, and each usually introduced by a woodwind solo. The third of these sections, an andante maestoso for the full orchestra, recurs twice in the course of the piece.

The following paragraph is printed in the score:

Galánta is a small Hungarian market-town known to the travellers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority"

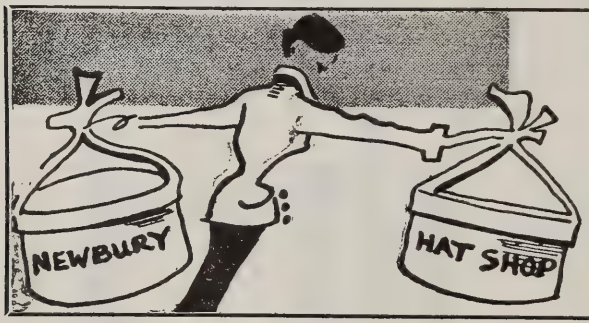
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which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

Thus it appears that the themes which Kodály has used for his *Dances of Galánta* were those which, in his childhood, first influenced him in the direction of his life's work: to search out, record, and in his own way to utilize the music native to his people. It was as a baby (in 1884) that he was taken to Galánta, a small community in the Comitat of Pozsony on the road between Vienna and Budapest. There was chamber music in the home, where his parents both played. When in 1891 his family moved to the town of Nagyszombat, the study of music was added to his regular schooling. He learned to play the piano and the violin, sang in the cathedral choir and gained access to scores. Later the home performances of quartets were wanting a 'cello and he learned that instrument forthwith. This early experience became the basis of his unusual musical versatility. From the

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age of thirteen he has composed profusely in all forms, particularly in choral music of religious character.

In 1900 he entered the University of Budapest and shortly came under the direction of Hans Koessler at the Budapest Academy of Music. He became increasingly interested in Magyar music and in 1905 made his first planned attempt to trace it to its sources. Traveling through the countryside of Hungary, he collected many folk melodies in notation. In the following year he joined forces with another young man in the same quest: Béla Bartók. The two of them gathered folk tunes and jointly published a small group of them (*Magyar Népdolak,* 1907). Each has continued in this project for the assembling, clarification, and publication of the music indigenous to Hungary. The collaboration of these two aimed toward a far more comprehensive collection, with a description of their methods, and an analysis of their findings. The labors of the two continued, jointly or separately, through the period of Bartók's life, and resulted in the publication of folk material at different times, often in the periodical *Ethnographia.* Eventually (and tardily) the Hungarian Academy of Science took the responsibility of publication. After a series of delays,

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the last of which was the War, a first volume, *A Magyar Nepzene, Tara,* appeared in 1951 — a collection of children's game songs.

Kodály has composed industriously throughout his life. In 1907 he spent some time in Paris studying under Widor and coming definitely under the influence of Debussy and French Impressionism. He made a visit to America in 1946, then conducting his music with the orchestras of New York and Philadelphia.

In an informative contribution to the new *Grove's Dictionary of Music and Musicians,* John S. Weissmann has written in part:

"The most important influence on Kodály's idiom was Magyar folk music. It is often believed that Hungarian music and Kodály's language are interchangeable, that his style could be defined as Oriental subject-matter expressed by Occidental methods. This is, at best, only partly true. It should not be forgotten that Kodály was a composer of considerable individuality and technical accomplishment before the influence of folk music emerged in his works. Recognizing the necessity of a new departure, he found in folk music the source of an individual language that preserves the character of an original national style. Folk music provided an inspiration to his musical invention; and since melody is the most conspicuous element in Kodály's music, it is there that the new impulses were primarily assimilated. The following are some of the particular factors deriving from the characteristic patterns of Magyar folk music which enrich his melodic idiom: the typical cadential formulæ consisting of falling fourths or rising whole tones; the prominence of the interval of the fourth; the frequency of static passages and repeated notes in the shape of melody. Apart from these influences the distinguishing qualities of Kodály's music, viewed in its entirety, are as follows: it is a classic art because the component structural factors are always proportionate to the

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whole, especially in regard to formal balance. In general his music is of a free, rhapsodic character, in which decorative patterns play an important part, particularly in his instrumental idiom. His formal designs are relatively easily comprehensible; refraining from exaggeration and experiments, he retains the traditional precepts of musical architecture even in his most complex works."

The difficulties which Kodály has encountered in his quest have been described by Adjoran Atvos*:

"It was a heroic task, far more taxing than that of other explorers of folk music. For it should be understood that no people on earth are as unmusical as the Magyars. Meeting in a convivial spirit they do not sing; they whoop it up. No one in Hungary has ever heard peasants singing quietly; much less in harmony. Each voice improvises its own variations. Every air is differently interpreted by different people. It requires a rare knack indeed, and courageous labor, to trace one's way through this muddle of melody." . . . Atvos describes the composer as "a man of reserve, generally morose and even brusque. He is calm in appearance, with an almost Christ-like face. He is by no means the ideal professor, for he lacks patience and pedantry, and believes that the student should follow his own inclinations. Though ready to assist, he refuses to guide."

* "Magyar Explorers," *League of Composers' Review*, April, 1925.

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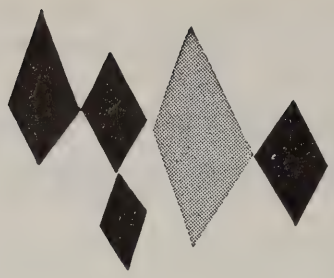
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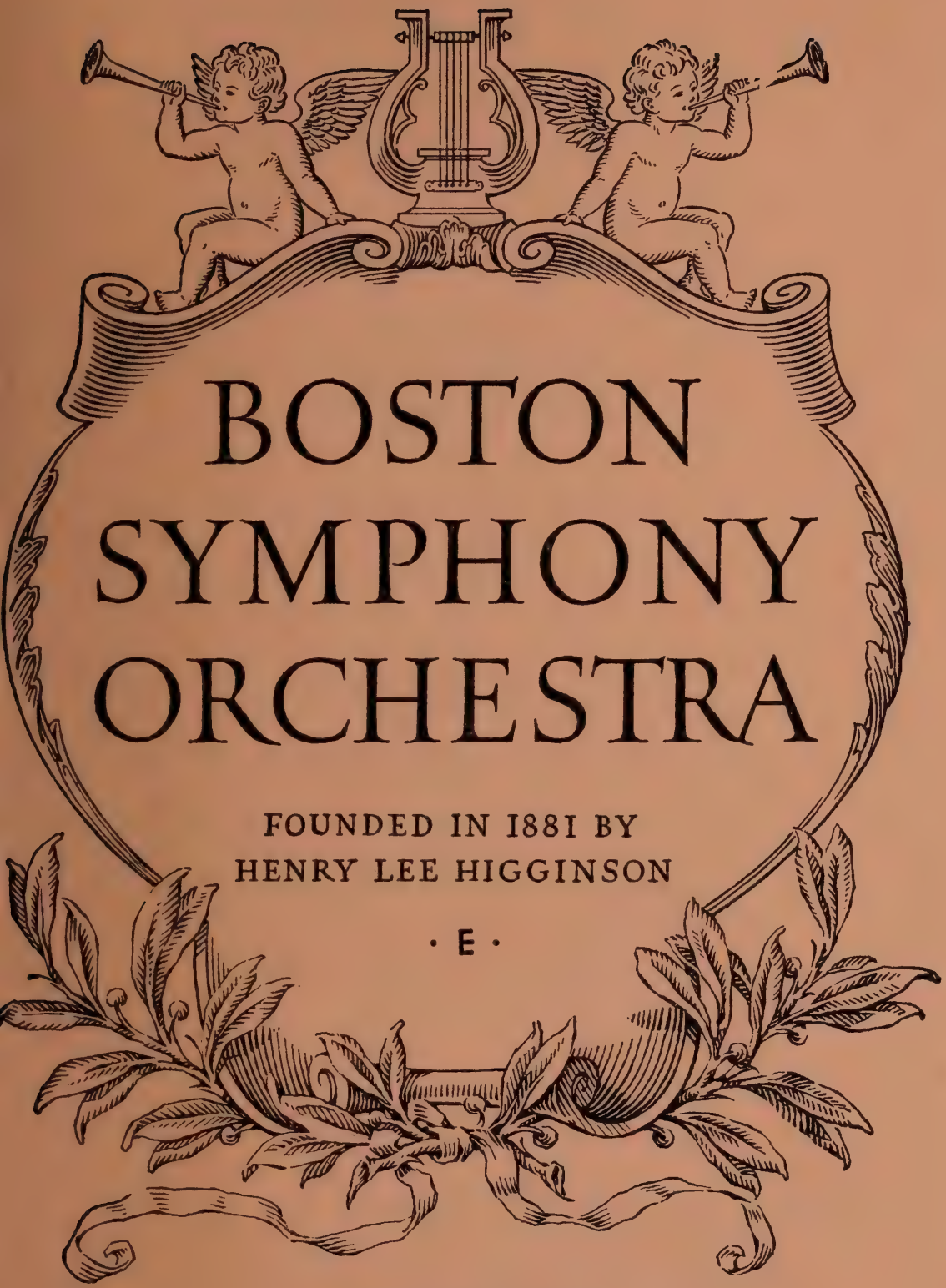
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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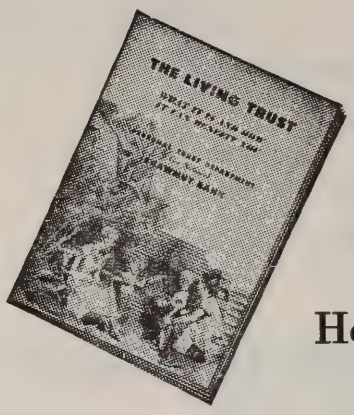
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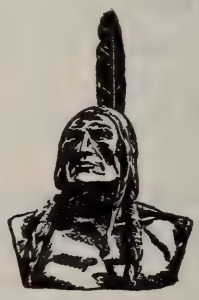
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ERNEST ANSERMET

Mr. Ansermet has recently been honored by the City of Geneva with the award of the *"Prix de Genève."* The newspaper, *France-Amérique,* (July 31, 1955) reminds us that this award looks back to the foundation of the Society of Arts by Horace-Bénédict 179 years ago. On the presentation of the prize M. Albert Dussoix, the Mayor of Geneva, spoke as follows: "It is with great pride that we add today to the winners of the *'Prix de Genève'* the name of Ernest Ansermet, founder and leader of the *Orchestre de la Suisse romande,* honorable citizen of our Republic. . . In past years at the desk of the Ballets Russes of Diaghilev in Paris, before the publics of Berlin, Vienna, Budapest, Salzburg, Moscow, Leningrad, Stockholm, Copenhagen, Madrid, Lisbon, London, the United States, and South America, his unequaled interpretation of modern music has come to stand for the incarnation of European culture, for it can be said of him that constant activity of the spirit is a fundamental need of his nature."

• •

"SEAMLESS TAPESTRY OF MUSIC"

The following editorial followed the concert in Birmingham, Alabama (Birmingham News, October 14):

"It was like a seamless tapestry of music, the playing of the Boston Symphony Orchestra in Birmingham Wednesday night. Great orchestras always achieve a marvelous unity. In this blending of sound it was as if the blending itself could scarcely be detected. One great many-voiced instrument was re-

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sponding to the spirit and understanding of a great conductor, Charles Munch.

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"Perhaps one may say that it was an exaltation born of a transporting sense — or vision — of what truly creative unity can mean in music, of what it conceivably *could* mean in the life of men, in the life of the individual, torn by so much of conflict and so often seeming to be reduced to a dealing with clashing, meaningless fragments. Only suppose that the work and the devotion of mankind could be brought into such a unity. Or that the thoughts and feelings of a lone soul could come together in such a harmony.

"This was the Birmingham Music Club's first presentation for 1955–56, its 50th season. Surely this was an opening on the heights."

• •

WHISTLER'S "NOCTURNES" AND DEBUSSY'S

Long before Debussy fastened upon *"Nocturnes"* as a title for his music, James McNeil Whistler had done the same for his canvases and obviously suggested to Debussy the useful word. Whistler, however, had stressed the noncommittal aspect of his titles, while dismissing the delineative side of his paintings as unimportant.

"Take the picture of my mother, exhibited at the Royal Academy as an 'Arrangement in Grey and Black.' Now that is what it is. To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait?"

Not only has posterity persistently concentrated upon the "identity of the portrait"—it has as consistently disregarded the appellation "Arrangement in Grey and Black."

It will be seen in his further remarks that Whistler was completely at odds with Debussy, theoretically speaking, since Debussy, adapting his title *"Noc-*

(*Continued on page 35*)

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ERNEST ANSERMET, *Conductor*

MOZART.....Symphony in C major, "Jupiter" (K. 551)

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Finale: Allegro molto

BERG.....Lyric Suite (arranged for String Orchestra)

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ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He conducted the symphony orchestra at Buenos Aires in the seasons 1924–27, and in 1936–37 returned to conduct in South America and several cities of the United States. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Mr. Munch.

The *Orchestre de la Suisse Romande* still commands most of his time.



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SYMPHONY IN C MAJOR, "JUPITER," K. No. 551

By WOLFGANG AMADEUS MOZART

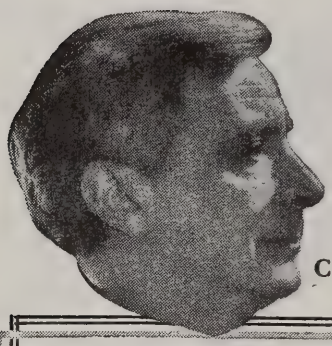
Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The manuscript score is dated August 10, 1788. The symphony requires: a flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

A CLASSICAL work bearing a cold number, or even only an identifying key, sometimes acquired a descriptive title at that midpoint of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist and pedagogue, has been suspected of the deed.

Tovey objected to the title: " 'Jupiter' takes rank with the titles

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'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats." And Philip Hale once remarked: "There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Pluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety."

~

The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in a serene over-all equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the snare drum triplets of

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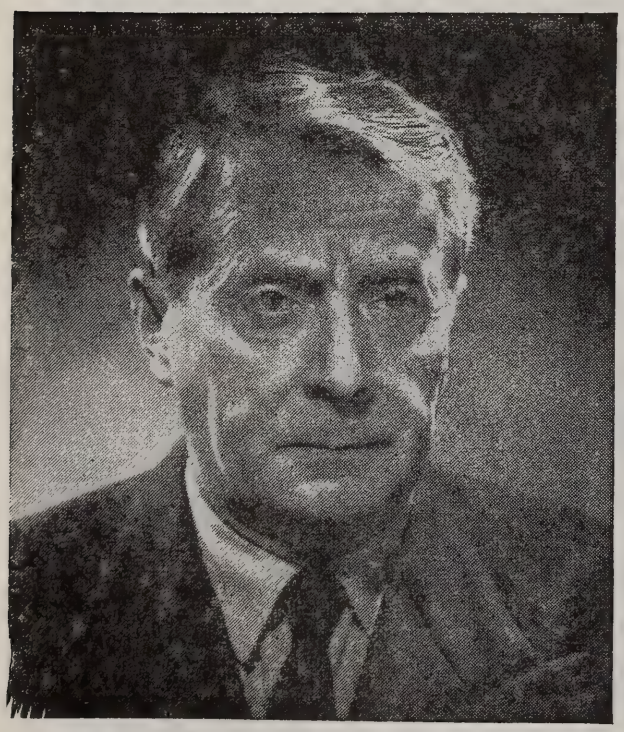
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"Non più andrai" in *Figaro* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. An emphatic cadence in the dominant brings in the second subject proper, which opens gently in the violins, but suddenly (and quite naturally) turns into a lively and tripping tune right out of *opera buffa.** Whereupon, from these ingredients martial, tender, and gay, Mozart proceeds with his development through close upon a hundred bars. He begins it with his *buffa* theme, which he is presently to dissect and put to surprisingly dignified uses. He alternates and combines his various elements into a discourse unified in mood, a mood which Saint-Foix aptly describes as "joyous steadfastness." He is sly and vagrant, but adroit in tonality, resourceful in adding relevant detail. In his restatement (which opens in C minor), he chooses to be fairly literal — in his conclusion, brief.

There is a sense of tragedy in the Andante cantabile. When the first

* This air had been provided by Mozart, intact, in the spring previous, for an opera by Albertarelli.

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DID YOU KNOW that when Isadora Duncan, who always danced with her feet bare, performed at Symphony Hall in 1908, she encountered considerable difficulty from small bits of broken glass and stone on the stage and halted her dance, from time to time, while a porter swept up the offending particles?

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phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, now established as characteristic of the symphony, persists in the minuet. It is almost a regular eight-measure alternation, especially prominent in the trio. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in making his skill in the handling of counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. Saint-Foix

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has this to say about the form: "This preponderating use of fugato in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand examplar for Mozart) practised the fugato finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn. Nevertheless here the quality of the themes does not present such an alloy, and their combination does not offer so striking a contrast: the general bearing of the symphony, which, one feels, Mozart has thoroughly understood, does not allow of such license in the choice of material. And that the very diverse and individual themes forming the substance of the present finale should cohere into such admirable unity is not the least astonishing merit of this gigantic musical peroration."

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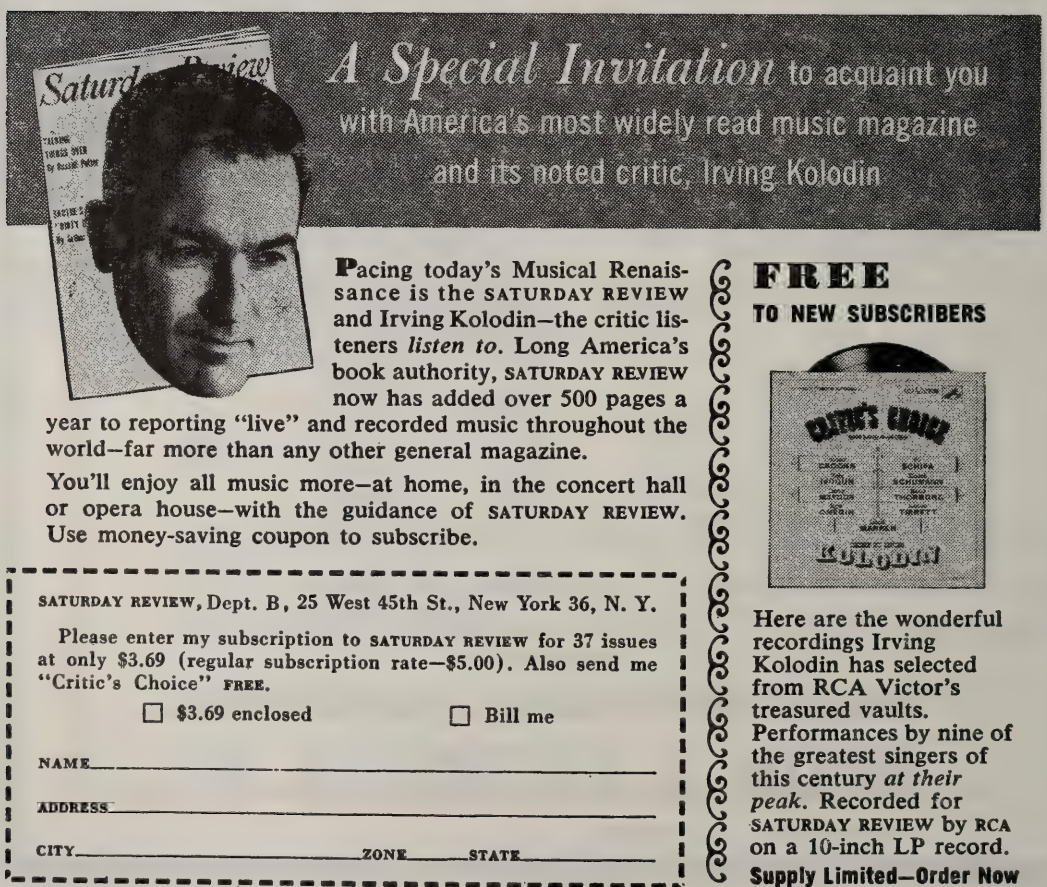
THREE MOVEMENTS FROM THE "LYRIC SUITE," ARRANGED FOR STRING ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

Berg composed his *Lirische Suite* for string quartet in 1925 and 1926; it was published in 1927. The first of many performances was given by the Kolisch Quartet, in Vienna, January 8, 1927. In the following year the composer arranged three of its six movements for string orchestra in five parts, the bass independent of the cello part. This orchestral version was first performed in Berlin, January 21, 1929, under the direction of Jascha Horenstein.

THE *Lyric Suite* in its original form as a string quartet has the following movements: I – Allegretto gioviale; II – Andante amoroso; III – Allegro misterioso; IV – Adagio appassionato; V – Presto delirando; VI – Largo desolato. From these Berg drew the second, third and fourth movements for this version for string orchestra. Interestingly enough, the three omitted movements (the first and last two) are those in which the twelve-tonal method is consistently carried out. The three inside movements which he has kept in his orchestral version have twelve-tonal elements, but these are applied only in part and principally where they act as a binding force through recurrence between one movement and another. This follows a Schoenbergian





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precedent, as does the economy and concision of the whole. The composer allows nothing to impede him in the pursuit of his dramatic intent. The titles in themselves are a plain indication that this is delineative music. When the Orchestral Suite was performed by the Philharmonic-Symphony Society of New York on October 23, 1931, Lawrence Gilman, as critic of the *Herald Tribune,* was struck by the expressive quality of the music. "This is no pattern-weaving; these utterances are most articulate. That they sound to us through a tonal web that is often extraordinarily beautiful, will not, one fears, help to commend the backslider Berg to certain of his confrères. This is a remarkable score," continued Gilman, "—nothing more original, more delicately yet richly imagined than the 'Allegro misterioso' with its strange, muted fleetness and its ghostly murmurings has been heard here in many moons." The music is intricate as well as lyrical. Speaking of its masterly construction, its advanced style prophetic of *Lulu,* Willi Reich has called it "the mating of virtuosity and despair." *

The three movements Berg has chosen indeed preserve the heart of the discourse, and progress to the most intense point of the original suite as well, the Adagio appassionato. René Leibowitz, the ardent

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Parisian twelve-tonalist, has called this movement "a beautiful song – the culminating point of the lyricism of the whole work."

The first movement of the orchestral version is plastic in beat and free in change of tempo. Leibowitz points out that the second of the three themes is a variant of the second theme of the opening movement in the original quartet. "At one point the viola unfolds a figure which proves to be a variant of the basic twelve-tone row of the first movement and which in this new form serves as a basis for the twelve-tonal section of the movement which is to follow." This second movement in the orchestral Suite comes closer to the twelve-tonal method than its fellows. It is a scherzo with a trio *"estatico."*† The strings are muted throughout. The final movement of the orchestral version (which is not twelve-tonal) is considered by Leibowitz "the central development section of the whole Suite, for its extremely contrapuntal style elaborates, from the beginning, in stretto fashion, the basic thematic materials. We know that it is built on the elements of the Trio estatico, but in its turn it will furnish an element of basic importance to the movement which is to follow" (in the original quartet). The adagio at last dies away in a triple pianissimo.

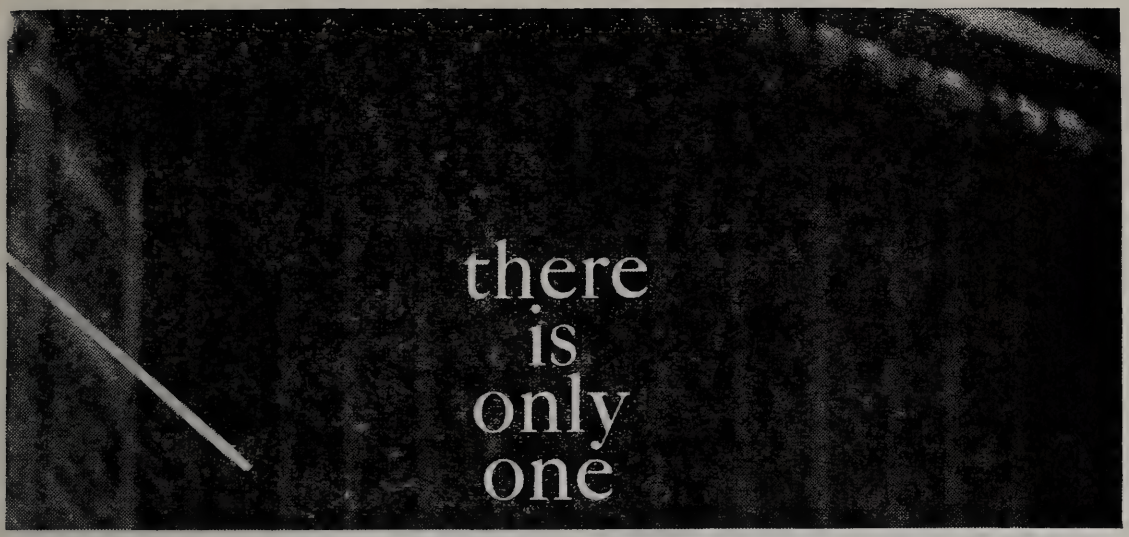
† "In its principal sections," writes Leibowitz, "the exposition and the retrograde recapitulation are twelve-tonal. On the other hand the trio exposes all of the materials which are used, in a different order, for the following movement."

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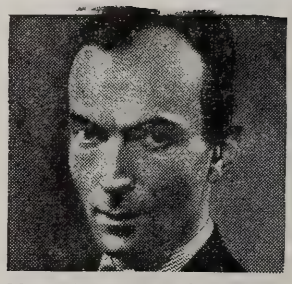
* *Alban Berg — Herbert Reichner Verlag, Wien, 1937.* Reich's contribution to the new Grove's Dictionary is also recommended.



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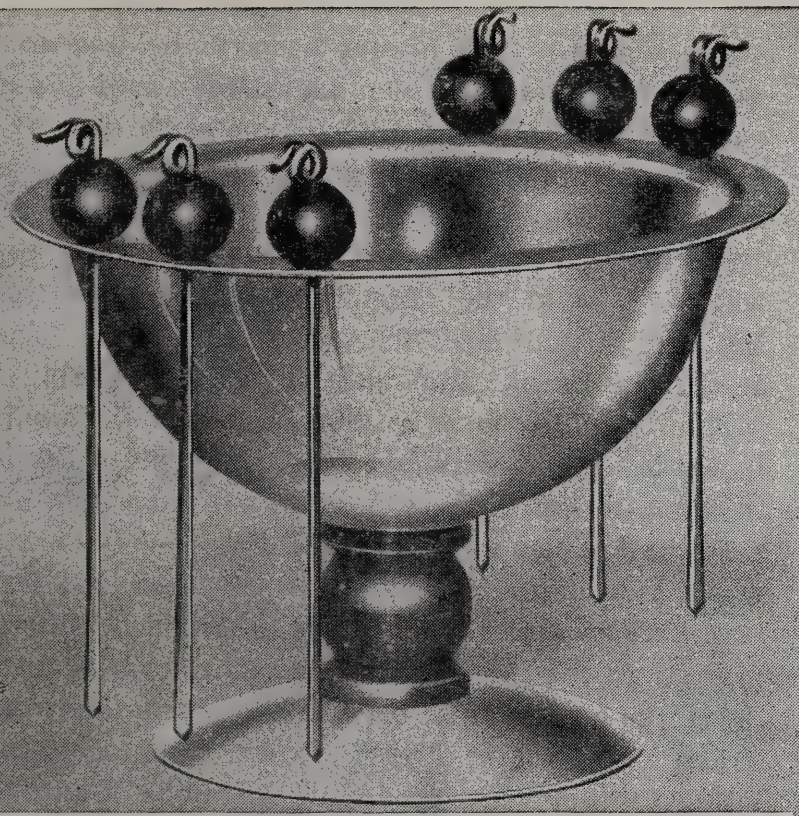


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His tendency was always literary: he was an avid reader with a special fondness for Ibsen and Wilde and his ability to write was outstanding. Reich states that he was "a dreamy and sensitive boy"; he was also apparently an ailing and a neurotic one. He suffered from asthma at the age of fifteen; at eighteen he attempted suicide on account of a love affair. Music always deeply absorbed him. Mahler was his idol at the same time that Mahler was Schoenberg's idol. Yet Berg did not meet Schoenberg until 1904. When the two did meet, at the age of nineteen and thirty respectively, their admiration for Mahler was of course a strong sympathetic bond between them, but it was one of many bonds; for Schoenberg's idealism, his ruthless skill in composition, his adventuring chromaticism gave Berg a new impetus and a new seriousness. There is every evidence that Schoenberg was a thorough and exacting teacher and that Berg met the challenge as an eager and indefatigable pupil. Schoenberg was as yet on no more than the threshold of drastic innovation in the light of his later development. By then he had composed such programistic and tonal scores as *Verklärte Nacht, Pelleas und Melisande,* the Quartet in F-sharp minor with voice. The outbursts of antagonism which greeted concerts of his music at this time very probably inspired the circle



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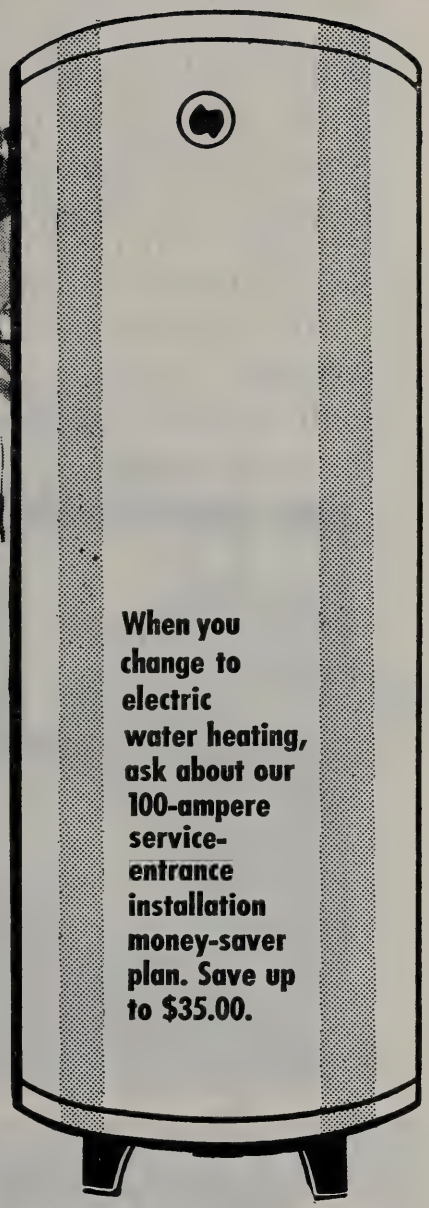
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of young men then forming around Schoenberg with a strengthened determination and zeal. Berg was soon to have his own bitter experience of this kind of hostility. On March 31, 1913, in Vienna, a concert of music by Schoenberg and his circle broke up in a riot when Schoenberg attempted to conduct two of the Altenberg Songs, Berg's Opus 4.

Berg's course of study with Schoenberg lasted six years (1904–1910). In this time he composed four works which he was later willing to acknowledge and with justification: the Pianoforte Sonata, Op. 1, the Four Songs, Op. 2, and the String Quartet of 1910, Op. 3. There were also the *Sieben frühe Lieder* on verses by seven poets, including, characteristically, Nikolaus Lenau, Theodor Storm, and Rainer Maria Rilke, which had no opus number and which he later orchestrated. These works, in the opinion of Reich, showed many "influences" of which the Romanticism of the foregoing century and the musical viewpoint of Schoenberg were most evident. But they also showed technique and constructive skill. The Songs, Op. 2, and the First String Quartet in particular, foretold such personal characteristics of his later music as "a tendency to build up dramatic climaxes and contrasts."

By 1910 the apprenticeship had ended. Berg emerged as an inde-



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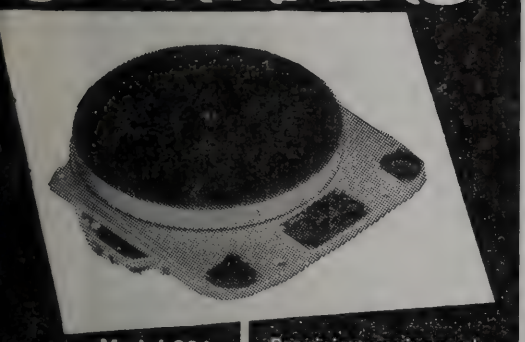
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pendent artist technically equipped and ready to pursue his individual inclinations in accordance with his personal character, as his music shows. These works until 1914, when the war broke out, were not numerous, for Berg was never a prolific composer: they were the Five Orchestral Songs to picture-postcard texts by Peter Altenberg, Op. 4; the Four Pieces for Clarinet and Piano, Op. 5, and the Three Orchestral Pieces, Op. 6. Then and later Berg maintained a close relationship with Schoenberg, with an acquisitive ear for the transformations going on in that phenomenal musical brain. Schoenberg had not yet formulated his tone rows, whither the inescapable orientation of his æsthetic was soon to lead him and which Berg was later to use in his own way. But Berg was already following a very different æsthetic of his own. While Schoenberg was leaving behind, and without regret, his taste for music of strongly descriptive intent, Berg adhered to the particular kind of Romanticism of the early nineteen hundreds, inescapable in Central Europe, which dealt in moods often drenched

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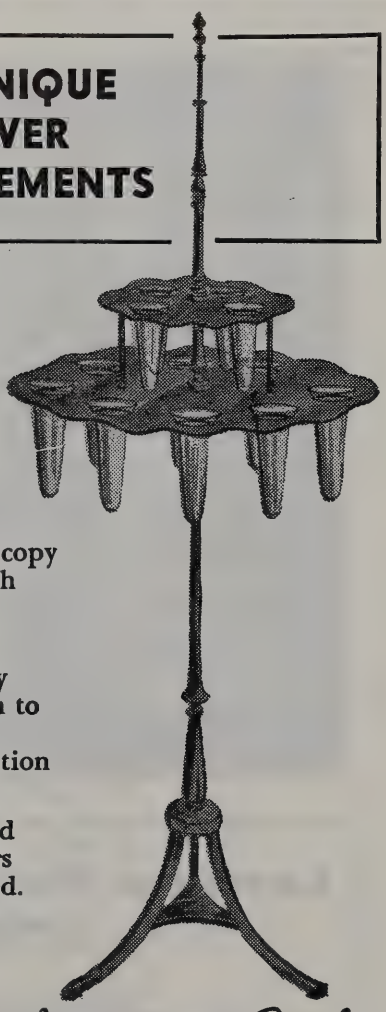
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with melancholy and sometimes embracing the macabre. The last of the *Three Orchestral Pieces* was in theme and style a sketch for *Wozzeck,* the poignantly tragic and sharply graphic opera which was to engage him during the war years, years in which military service claimed him as well.

Wozzeck shows twelve-tonal tendencies employed with masterly and theatrically powerful effect while in reality preserving key relationships and the old structural forms — sonata, fugue, rondo, etc. The vividly striking libretto which the composer wrought into unity and coherence from loose sketches of Georg Büchner undoubtedly helped him toward a corresponding dramatic coherence in its musical carrying out. Berg was then virtually unknown except in his own small circle. The score of *Wozzeck,* after being rejected with alarm by the European opera producers, compelled attention through three concert excerpts conducted by Hermann Scherchen in Frankfort, June 11, 1924, and in the following season Erich Kleiber started the opera itself on its triumphant course, conducting it at the Berlin State Opera



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on Christmas Day, 1925. In the next dozen seasons there were 166 performances in 29 cities by the proud count of Berg's adherents.

At this time Berg was composing his Lyric Suite for String Quartet (his first systematically twelve-tonal work) and his *Kammerkonzert* for piano, violin and 13 wind instruments. He dedicated the latter piece to Schoenberg, with a letter indicating that no other than Schoenberg was leading him back into the chamber medium. But the stage, and a text which looked back to the lurid pre-war horizon of gruesome realism, drew him again. The opera *Lulu,** compiled by Berg from two plays of Wedekind, occupied him from 1928, together with the concert aria *Der Wein,* which was a sort of preliminary study for *Lulu.* Both were carried out in a now fully-adopted twelve-tone idiom. A twelve-tone series is a motive of the title character in *Lulu* and from it the other motives are derived. Berg had completed *Lulu* except for the orchestration of part of the Third Act when he died in December, 1935. He died of blood poisoning after a "short but terrible suffering." In his last year he had composed his

* Five symphonic excerpts from *Lulu* were performed by the Boston Symphony Orchestra on March 22, 1935, when Olga Averino took the soprano part. The *Violin Concerto* was performed on March 5, 1937, when Louis Krasner was soloist, and *Der Wien* on February 29, 1952, when Patricia Neway was the soprano soloist and Leonard Bernstein the conductor.

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violin concerto. It too is filled with its own elegiac mood, a personal poignancy, and dedicated "To the Memory of an Angel," who was Manon Gropius, Alma Mahler's eighteen-year-old daughter, who had just died.

Berg's character as a friend, as an artist, and as a writer has been aptly described by Willi Reich in his Grove's Dictionary article:

"Apart from his exceptional artistic gifts, Berg exercised a strong influence as a man. Kindness and a certain nobility, together with a sense of humour, were the chief traits of his character. His wife, Helene Nahowski, whom he married in 1911, was a great support to him, and their marriage was extremely happy. Except for short visits abroad and holidays, Berg spent his whole life in Vienna, where he lived quietly by giving lessons and by the proceeds of his works. His pupils found him not only a magnificent teacher, but also a devoted friend, who took the keenest interest in their personal as well as their artistic welfare. Well disposed towards his musical colleagues, he was always ready to take part in musical enterprises. He enjoyed appreciation, but never became conceited; and his international successes were perhaps the more valuable to him because he obtained no recog-

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(*Continued from page 4*)

turnes," was to use it as suggestively as possible. At the same time it is interesting to note that the two artists, despite all their protestations, were working in the same "impressionistic" field with an approach to their art which was very close indeed.

"Why should not I call my works 'symphonies,' 'arrangements,' 'harmonies,' and 'nocturnes'?" wrote Whistler. "I know that many good people think my nomenclature funny and myself 'eccentric.' Yes, 'eccentric' is the adjective they find for me.

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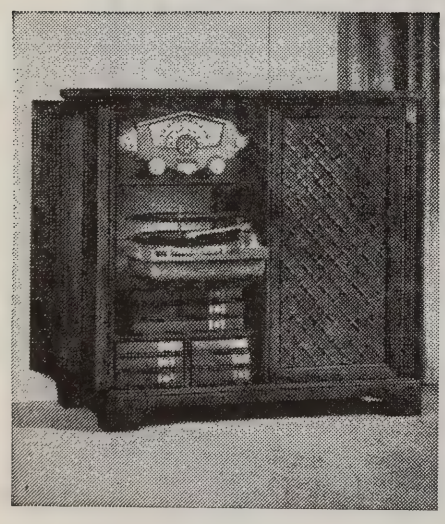
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nition in his own country, which never bestowed an official honour on him.

"It was not only in his conversation and his letters that Berg's brilliant intellect found expression: a large number of essays of varying length show evidence of his wit and literary talent. The vast majority of his writings were devoted to the defence and explanation of the works of his teacher, Arnold Schoenberg. The essay entitled 'Why is Schoenberg's Music so Difficult to Understand?' (1924) gives a good idea of the analytical acumen which was also a characteristic of his teaching and helped him to discover and point out the most mysterious relationships and connections within individual compositions. His essay attacking Hans Pfitzner, which took the form of a brilliant analysis of Schumann's *Träumerei,* is typical of his methods as a teacher. His concert guide to Schoenberg's *Gurrelieder* contains models of harmonic analysis. The rest of his literary output consists of commentaries on his own works, especially *Wozzeck,* and appreciations of friends. The speech made in memory of his publisher, Emil Hertzka, the director of the Universal Edition (1932), gives a good picture of Berg's personality.



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NOCTURNES ("CLOUDS," "FESTIVALS," "SIRENS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. Jean Jobert, the original editor of the "Nocturnes," brought out a "definitive" edition in 1930, explaining in a preface to the score "in the course of years following the first performance, Claude Debussy altered the orchestration on his own score. These alterations grew into very important changes which it is our duty to make available to conductors." These changes consist mostly in the orchestration, such as the amplification of the harp or the vocal parts in *Sirènes*. These revisions were published with the assent of the composer's widow.

"Nuages" and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two Nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three Nocturnes December 12, 1908.

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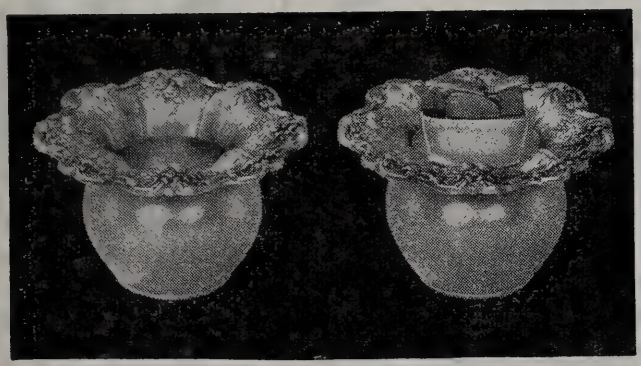
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The orchestration includes 3 flutes, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, cymbals, snare drum, and strings. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metri-

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cal chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

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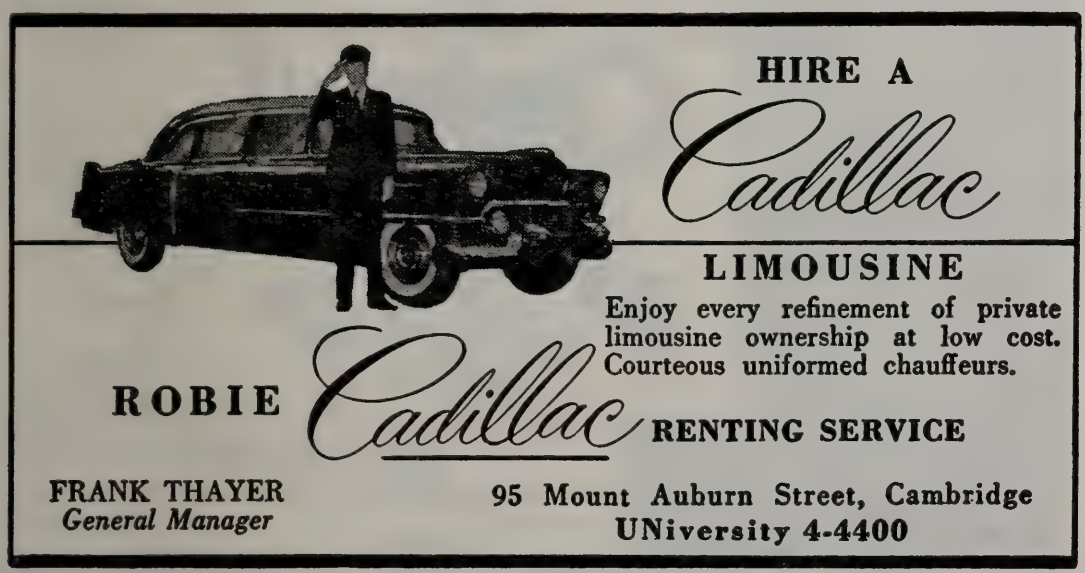
impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the myterious song of the Sirens as they laugh and pass on."

These lines have reminded Vallas of "the 'harmonies of blue and silver' of Whistler's 'Nocturnes.' The painter was a favorite with Debussy and their art has often been compared. The comparison is a legitimate one, for in the work of both these artists the lines seem to resolve themselves into an atmosphere luminous or sonorous, colored or harmonic, that seems more essential to the composition than either the subject or the landscape."

Vallas, who admits frankly that "Debussy was always a borrower,"

---

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*





a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl



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until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

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BOLERO

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Bolero, composed by commission as a ballet for Ida Rubinstein, was first performed by the dancer with her company at the Opéra in Paris, November 22, 1928, Walther Straram conducting. As an orchestral piece it had its first American performance at the concerts of the Philharmonic Symphony Society of New York, November 14, 1929, Toscanini conducting. The first performance in Boston was at the concerts of the Boston Symphony Orchestra, December 6, 1929. There were further performances January 3, 1930, November 28, 1930, January 29, 1938, and October 31, 1952.

It is scored for 2 flutes and piccolo, 2 oboes, oboe d'amore, English horn, 2 clarinets, E-flat clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones, tuba, 3 saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

ROLAND-MANUEL in his life of Ravel tells of the circumstances which led to *Bolero.* A request for a ballet came to him, according to Roland-Manuel, before Ravel made his first journey to America in 1928*, and he contemplated an orchestration of the piano suite *Ibéria* by Albeniz. It was on his return that he learned of a commission for

* This journey included a visit to Boston in which he conducted the Boston Symphony concerts of January 13 and 14.

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just this task to Arbós† from the heirs of Albeniz. According to this writer the obstruction only gave an excuse to his habitual indolence about an arrangement of this sort. Arbós learned of the difficulty and offered to withdraw in favor of Ravel, but Ravel, finding it then too late to produce a score in time, was not loath to give up the whole matter. He was even less inclined to go through the labor pains of an original work than to bother with the work of another. An obvious solution came to him in the idea which he presently carried out: to concoct a score upon an original theme without any development or ornamentation whatsoever by the simple method of constant repetition with a gradual cumulative intensity by variety in orchestration. In a letter to Nin, Ravel wrote that he had composed an unusual new work: "without any form properly speaking, without development, almost without modulation, on a theme of the Padilla variety."‡

† Enrique Fernández Arbós (1863–1939), native of Madrid, had an illustrious career as a violinist. He served as concert master of the Boston Symphony Orchestra in the season 1903–04 and conducted this orchestra as guest, January 18–19, 1929, when his orchestration of three movements from *Iberia* was performed.

‡ Nin reminds us that this was the *"très vulgaire"* author of *Valencia.*

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Joaquin Nin, the Spanish composer, has given a far less agreeable account ("La Revue musicale," December, 1938). Mme. Ida Rubinstein, according to this friend of Ravel, approached the composer for a Spanish ballet and asked for an orchestration of certain dances from *Ibéria* by Albeniz. Nin drew his attention to the fact that E. F. Arbós had been commissioned to do just this for the Spanish dancer, La Argentina. Ravel took the news in bad grace and answered, *"Je m'en f. . . ! Qui est-ce donc cet Arbós?"* Nin was compelled to explain to him that there was no way out of this difficulty. A conference with Mme. Rubinstein resulted in a new intention. Ravel retired into his study, and after an unusually brief composing session emerged with *Bolero.*

Ravel disclaimed any attempt to write an authentic Spanish theme, or a real bolero at all — his tempo, carefully contrived for his purposes, was much slower. He would never admit that his *Bolero* was anything more than a *tour de force.* Madeleine Goss in her book on Ravel, aptly quotes the French proverb "The sauce makes the fish" (*La sauce fait passer le poisson*). Ravel would surely have been amused at the com-

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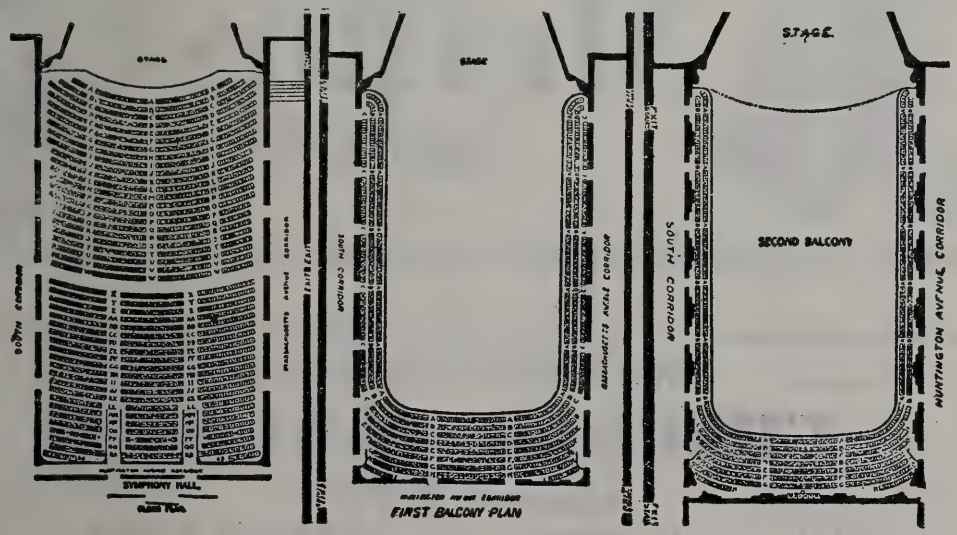
ment of André Suarèz (Revue Musicale, 1938) : "Bolero is the musical image of the underlying suffering which perhaps afflicted Ravel all his life . . . . a combination of the nightmare which haunted Ravel and of the dark anguish which tormented his soul!" Ravel on the contrary said in a letter to Calvocoressi, published in the London Daily Telegraph: "I am particularly desirous that there should be no misunderstanding about my *Bolero.* It is an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything other or more than what it actually does achieve. Before the first performance I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music' – of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of execution. The themes are impersonal . . . folk tunes of the usual Spanish-Arabian kind, and (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout, without the slightest attempt at virtuosity

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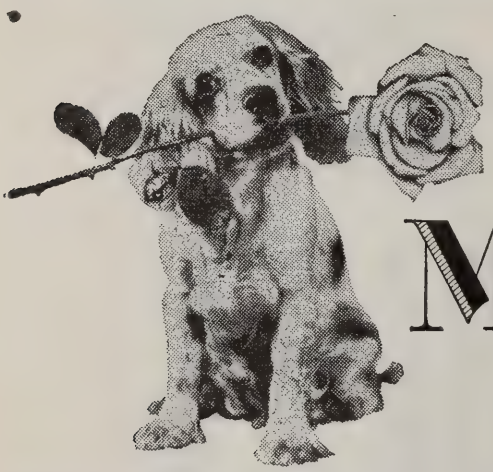
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According to the testimony of Eva Gauthier, who witnessed the original production of *Bolero* in Paris by Mme. Rubinstein, attempts at visualization of the music in this country are negligible by comparison. The setting and costumes by Alexandre Benois suggested a painting of Goyer and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement. "The dancer," according to Prunières, "executed a stylized interpretation of the *Bolero* amid the growing excitement of a crowd of spectators encouraging her with their applause and their pounding heels. At the moment when the music took a dramatic turn, we saw a brawl. Everything seemed to be swept along by the music, a most beautiful spectacle." Nevertheless, *Bolero,* like the ballet *Daphnis et Chloé,* has had its real success on the concert stage.

Ravel built his musical structure upon a long theme of rhythmic character suggestive of the Spanish dance by that name, but by no means faithful to it in form or detail. "He fell by accident on the extraordinary style and form," writes Mme. Gauthier, "and with the



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melody already fixed in his mind, giving the title of *Bolero,* but, as he said, it really was a *'danse lascive.'"* The composer, it will be remembered, never cultivated fidelity to the musical titles or subjects which he borrowed. He once remarked to his friend Calvocoressi, answering the charge of "artificiality" often brought against him: "But has the idea never occurred to those people that I could be 'artificial' by nature?" Ravel here chose to repeat his theme again and again without development or even the ornamentation which variations would involve, building a long crescendo from drum taps pianissimo through the various orchestral colors in increasing intensity, to a climax of utmost sonority. The drum, at first barely audible, sets forth the rhythm. The voice of the solo flute (reinforced by the clarinet and bassoon) sings the melody, which is then repeated in turn by the E-flat clarinet, the oboe d'amore, the trumpet, the tenor saxophone, and the soprano saxophone. The melody is then taken up by instruments in groups, the wood wind at first. The trombone adds its voice, and then the violins join the wood wind in a concerted repetition. The remaining strings and brass are gradually added. Near the end the percussion, horns and strings greatly increase the inexorable rhythmic tattoo. At the very end, the orchestra, having maintained an unrelieved C major, modulates with startling suddenness to the key of E.

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ONE of the greatest scandals of musical Paris early in the century was Ravel's failure after three attempts to obtain the coveted Prix de Rome. Like most prizes, the Prix de Rome was not always awarded to the most talented, but more often to the most acceptable and conformist composers. Nevertheless, in the course of the nearly one hundred fifty years of its existence, the Prix de Rome was awarded to a number of excellent composers, particularly if they wrote operas. The names of Gounod, Bizet, Massenet, Pierné, Charpentier, Rabaud, Laparra, and even Debussy, are found on the list of recipients of the Grand Prix de Rome since its establishment for musicians in 1803.

Ravel, who was in need of material help when a young man, applied for the Prix de Rome three times. On his third attempt, in 1905, he ran into heavy opposition and failed to pass even the preliminaries. In the selection of candidates in that year, Lenepveu,

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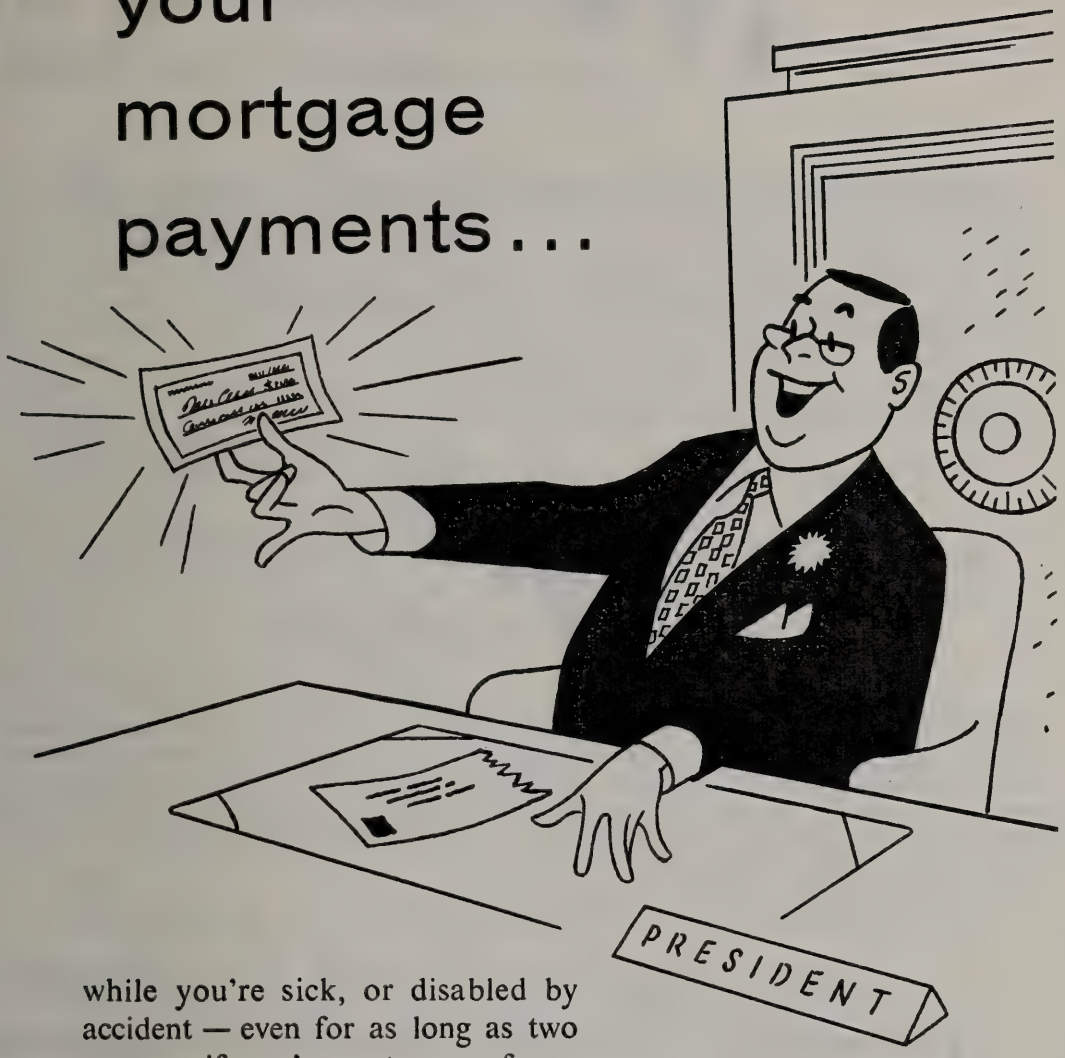
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a member of the jury and a respectable though untalented conservatory professor, managed to get six of his pupils on the list of candidates. Lenepveu himself was a veteran of the Grand Prix de Rome and knew well how to pull strings in the committee. In 1905, two first prizes were to be awarded because of the ineligibility of the 1904 prize-winner through marriage (celibacy was one of the conditions for the Prix de Rome). When both the first prizes and four second prizes went to pupils of Lenepveu, even the conservative circles in the musical world of Paris stirred uncomfortably. The musical press went into action with considerable violence. Pierre Lalo wrote in *Le Temps:*

"The competition for the Prix de Rome is preceded by a preparatory test which serves to eliminate students insufficiently prepared. The jury for this test is formed by the music section of the Académie des Beaux-Arts, which includes several composers who are not members of the Academy. Teachers of competing students may not be members of the jury unless they are members of the Institut de France as well, in which case they are jury members by virtue of their status. There are three professors of composition. One is Fauré, who has in the meantime become director of the Conservatory and who is one of the most original and finest artists of our time. The second is Widor, admirable organist and learned composer. Neither of the two is a member of the Institut. The third is a poor musician, author of a few worthless compositions; but he is a member of the Institut. It is unnecessary to mention him by name. Each of these three professors presented their best pupils for the preliminary test. The first two, not being members of the jury, could not defend the interests of their students, but the third protected his pupils well, and was amply justified by the outcome. As if by coincidence, his pupils were the only ones to be admitted at the final competition, from which it naturally follows that they divided all the prizes, and that their class would get all the honors of the competition and their professor would derive a great luster from it. Inasmuch as the poor musician in question was scheming at the time to obtain the directorship of the Conservatory, he counted on this glory so acquired for his designation as the choice of the administration, a profound calculation which was upset by the events. This story is in itself rather extraordinary; but certain details make it scandalous. Among students who were not passed in the preliminaries there was Ravel, pupil of Fauré, and Mlle. Fleury, pupil of Widor, who not only were admitted to the finals in previous years but who were each awarded a second Grand Prix. But this is not all. Mlle. Fleury's adventure is painful; but Ravel's is even more so. Mlle. Fleury can compete again in the future; but Ravel will not be able to do so for he has reached the age limit this year. Then, whatever are the qualities of Mlle. Fleury, she has not heretofore disclosed exceptional talents, while Ravel, through a singular and deplorable coincidence for the Institut, is one of the two or three young men on whom French music can rightfully put her highest hopes."

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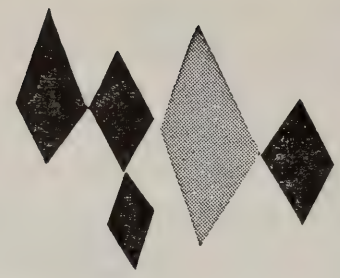
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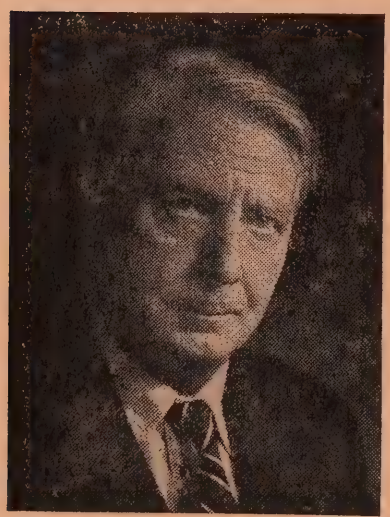
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Exhibition
Mr. Munch's Concert in Paris
How to be Efficient with Fewer Violins

EXHIBITION

An exhibition of contemporary paintings loaned by the deCordova Museum of Lincoln is now being shown in the gallery.

This exhibition has been made possible by the generosity and assistance of the Margaret Brown Gallery, Boris Mirsky Gallery and the Swetzoff Gallery, and artists not affiliated with galleries who have kindly loaned their paintings. A discussion of the principle involved in these paintings by the Museum's Director, Frederick P. Walkey, will be found on page 26.

• •

MR. MUNCH'S CONCERT IN PARIS

When Charles Munch visited Paris in the Christmas season, he conducted a concert of the Colonne Orchestra at the Theatre du Châtelet on January 8. The program consisted of Haydn's Symphony No. 102, Debussy's "La Mer," and Brahms' Fourth Symphony. Mr. Munch performed the opening movement of Honegger's Fifth Symphony in memory of the composer. The following accounts of the concerts are at hand:

Charles Munch is accustomed to large audiences and enthusiastic applause. Did he expect the kind of recognition which greeted him in the immense auditorium of the Châtelet in his too brief visit here? The secret of his power over them lies in the absorption which possesses him — "possession" in the sense of the Middle Ages — from the moment he is on the platform. The musicians in their turn are infused with it and then the public, who are lost in the spell of the music — a spell broken only by their own applause! This is what happened in the Colonne concert, not only after Haydn, Debussy and Brahms, but after Honegger, the first movement of whose Symphonie *"di tre re,"* added to the program by Munch in homage to his late friend, reached a moment of high emotion.

— Suzanne Demarquez
Guide du Concert.

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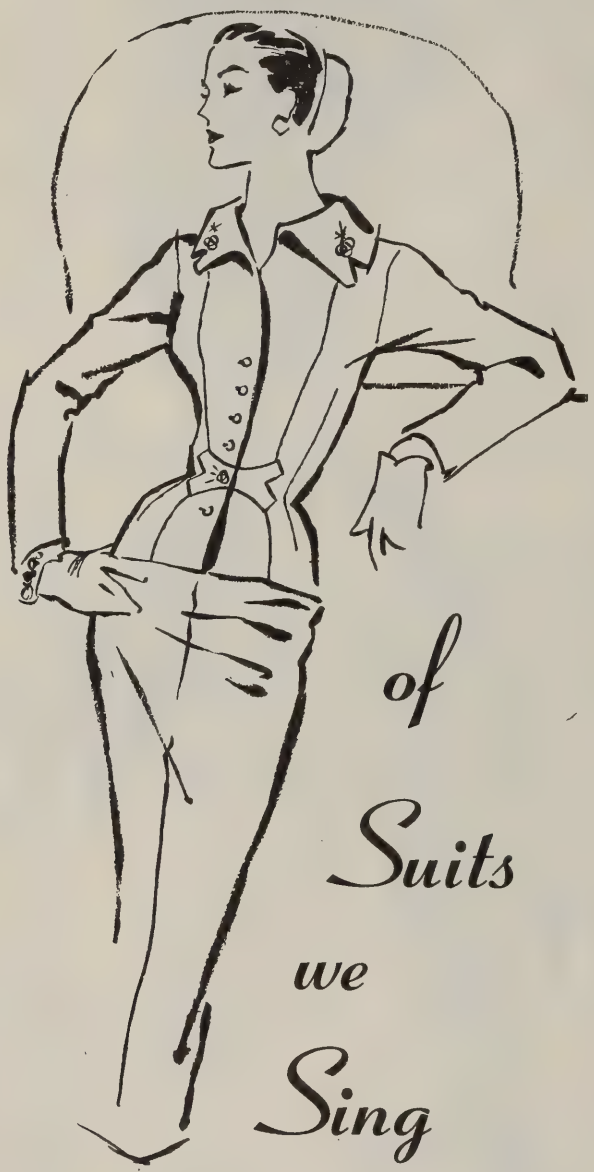


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Of all the French conductors, Charles Munch has had perhaps the most miraculous and spectacular career. Having begun to conduct rather late, he needed only a few years to ascend the steps of a profession which is supposed to require more patience than dynamism. It is precisely this latter quality in his personality which has further contributed to his success. Appointed Director of the Concerts du Conservatoire shortly before the war, Charles Munch undertook after its close a triumphal tour of the United States, which resulted in the offer of one of the world's most coveted positions—conductorship of the Orchestra of Boston. The concert which he has just conducted with this orchestra constituted a signal return. A packed house gave an enthusiastic ovation to the *maître* whose spirit we remember so well. Beyond this we further sense in Munch that sobriety and simplicity which is one of the principal qualities of a true musician.

— Rene Leibowitz, *L'Express*.

• •

He conducted the first movement of the Symphony by Honegger with great sensitivity. The incisive and warm sonorities of this work seemed to be deliberately and modestly restrained, veiled by the emotion which was still evident in a matchless performance.

— W. L. Landowski, *Le Parisien*.

• •

HOW TO BE EFFICIENT WITH FEWER VIOLINS

(Quoted from English sources originally attributable to the "Ministry of Transport Bulletin")

The following is the report of a Work Study Engineer after a visit to a symphony concert at the royal Festival Hall in London:

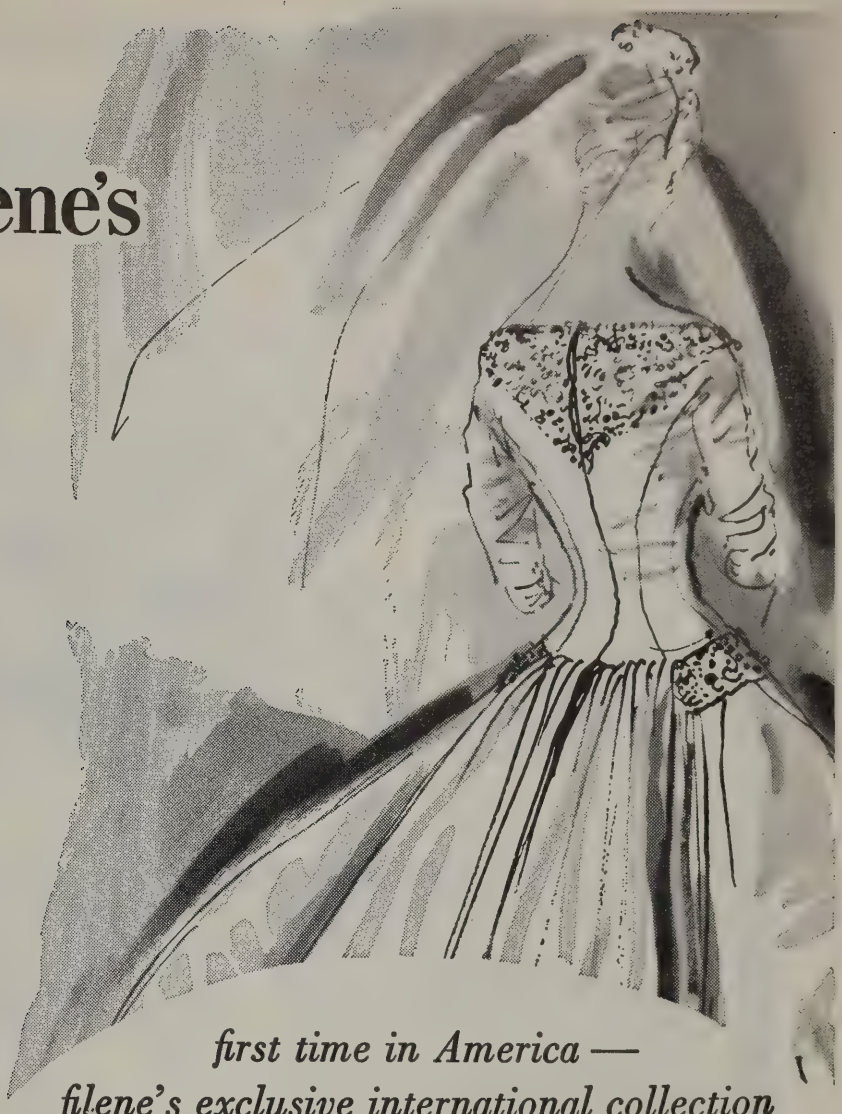
For considerable periods the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

All the twelve violins were playing identical notes; this seems unnecessary duplication. The staff of this section should be drastically cut. If a larger volume of sound is required, it could be obtained by means of electronic apparatus.

Much effort was absorbed in the playing of demi-semi-quavers; this seems

(*Continued on page 50*)

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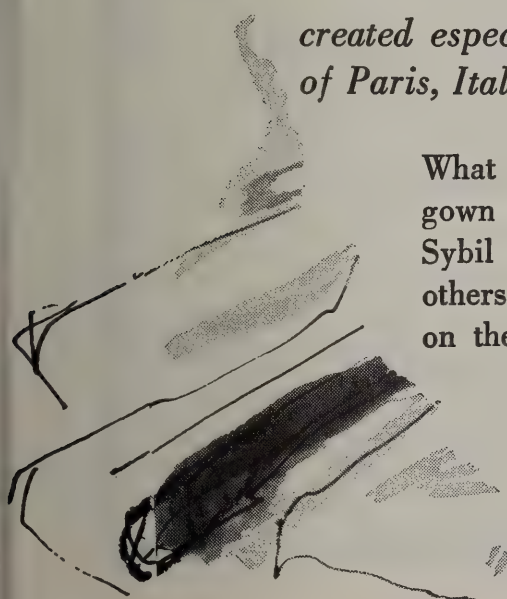


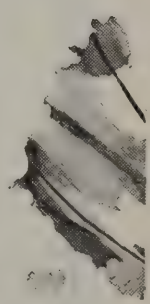
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FREED ..... Festival Overture

BRAHMS ..... Symphony No. 3, in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

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D'INDY ..... Symphonic Variations, "Istar," *Op.* 42

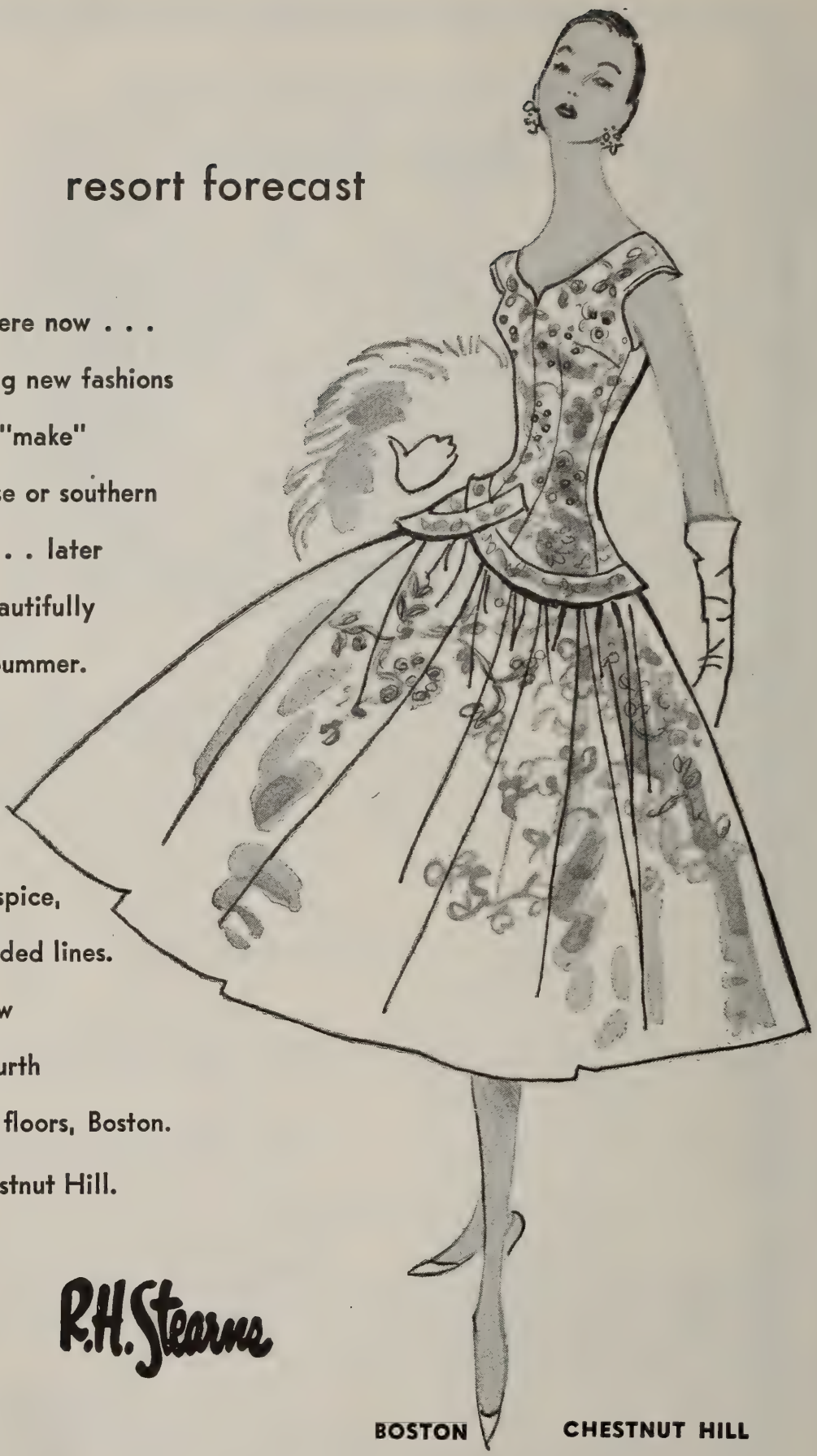
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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, and the transcontinental tour in May, 1953. He conducts as guest of the Metropolitan Opera Company.



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By ISADORE FREED

Born at Brest-Litovsk, Russia, March 26, 1900

This Overture, composed at West Stockbridge, Massachusetts, in the summer of 1944, had its first performance by the San Francisco Symphony under the direction of Pierre Monteux on November 14, 1946.

The instrumentation is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, glockenspiel, harp and strings.

THE composer provided the following information when his Overture was first performed.

"This is music of festive mood based on five distinct bits of thematic material. The Overture begins with a slow motive in the brass (maestoso) which serves as an introduction to the actual first theme of the work. This enters allegro moderato e giubiloso. Later is heard the third idea, which is actually derived from the allegro moderato theme. This enters sempre giubiloso but takes on a soft and rather mysterious character. After some development of this material a fourth theme enters *con nobilità* to be repeated *con fervore.* The fifth theme





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contrasts with all of these, as it is *calma e cantando* in its character. These five themes and their development furnish the entire material upon which the whole work is built."

Isadore Freed has spent the greater part of his life in Philadelphia. He was educated at the Philadelphia Conservatory of Music and at the University of Pennsylvania, studying composition privately with Ernest Bloch. He later joined the faculty of the Curtis Institute of Music in Philadelphia. From 1929 to 1933 he lived in Paris and there studied with Vincent d'Indy. Returning to the United States he taught at Temple University. Since 1945 he has been the chairman of the Composition and Theory departments at Hartt College of Music in Hartford, Connecticut. His compositions include two symphonies, two operas, four string quartets, choral works, and chamber works.

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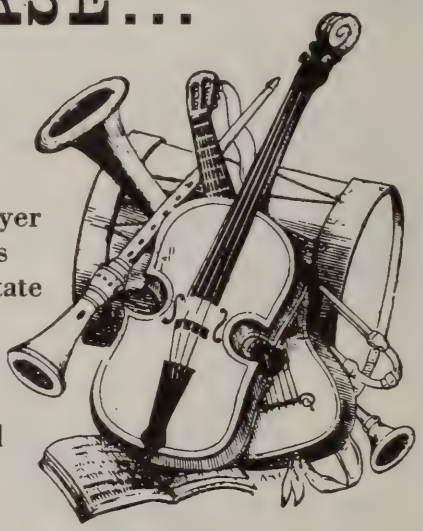
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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

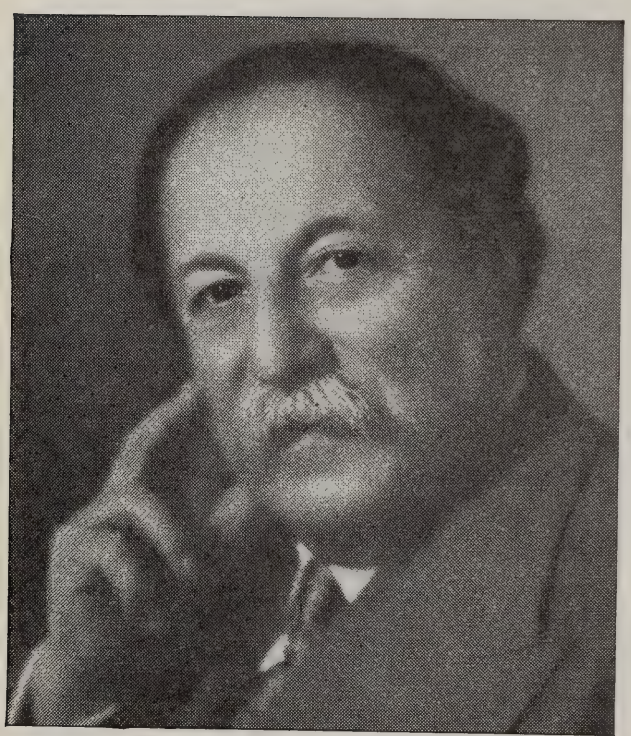
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony

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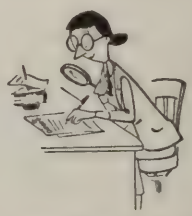
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which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which was long to remain tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard

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When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged.



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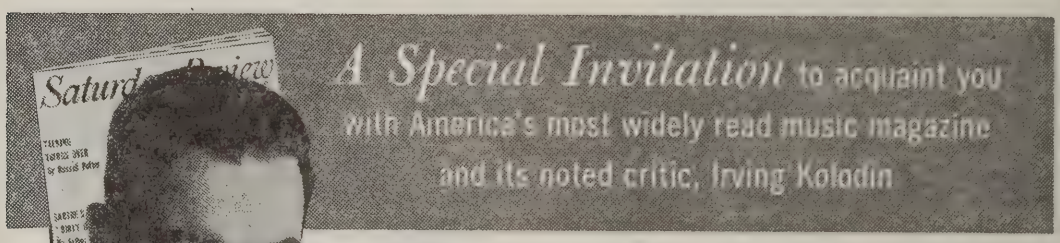
had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's *Brahms: His Life and Work.*

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the Andante. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,'" * also writes Geiringer; "this at once provides the bass for

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use



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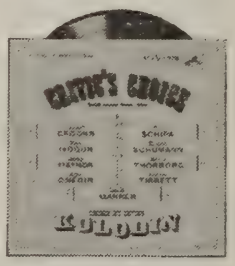
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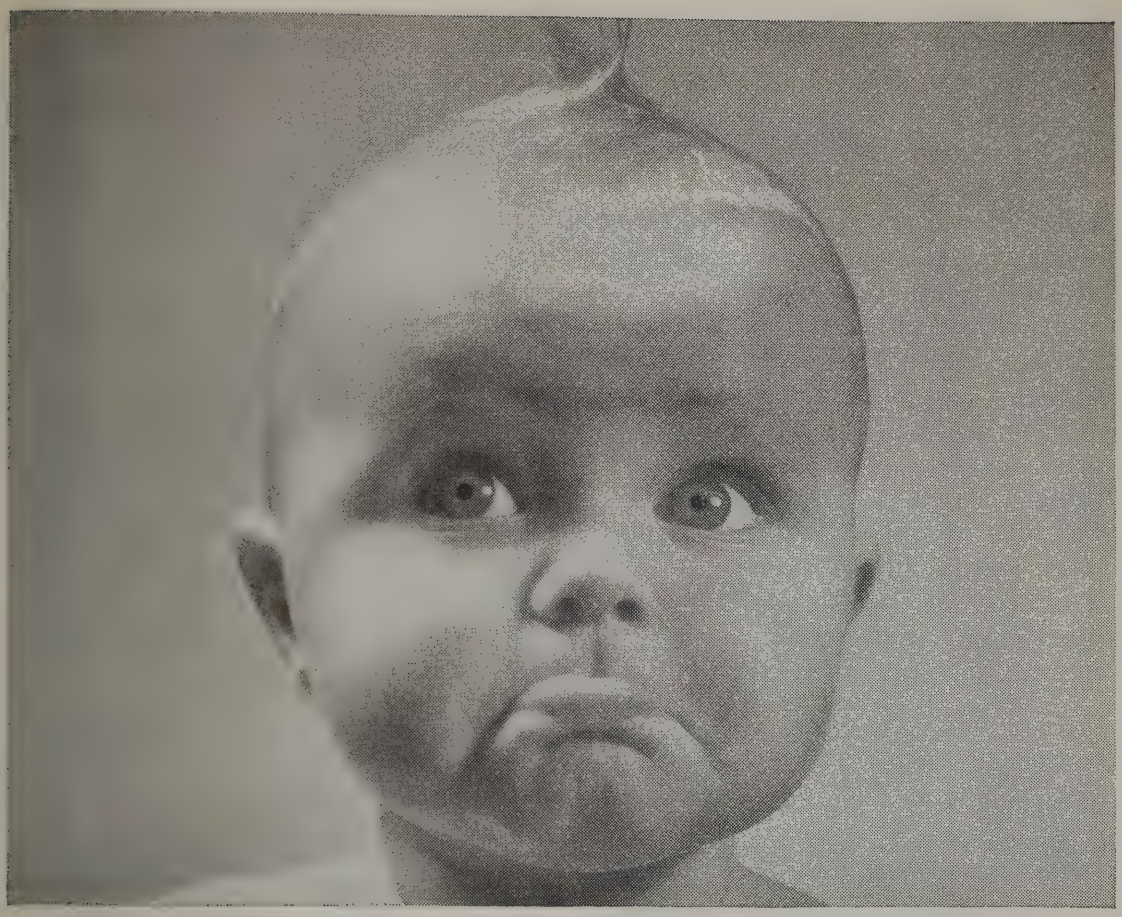
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the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No Andante of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following Poco Allegretto, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the da capo of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

---

into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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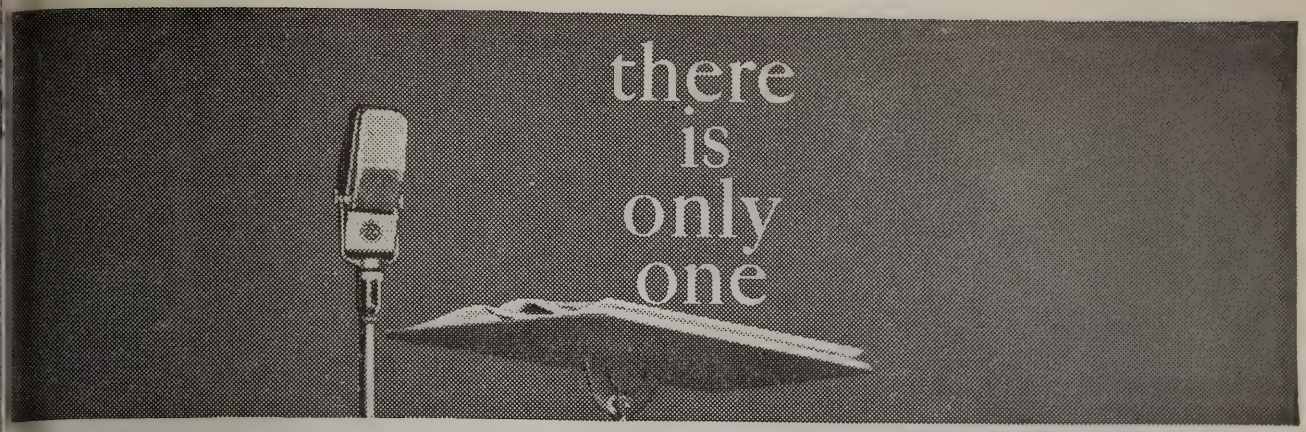
Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

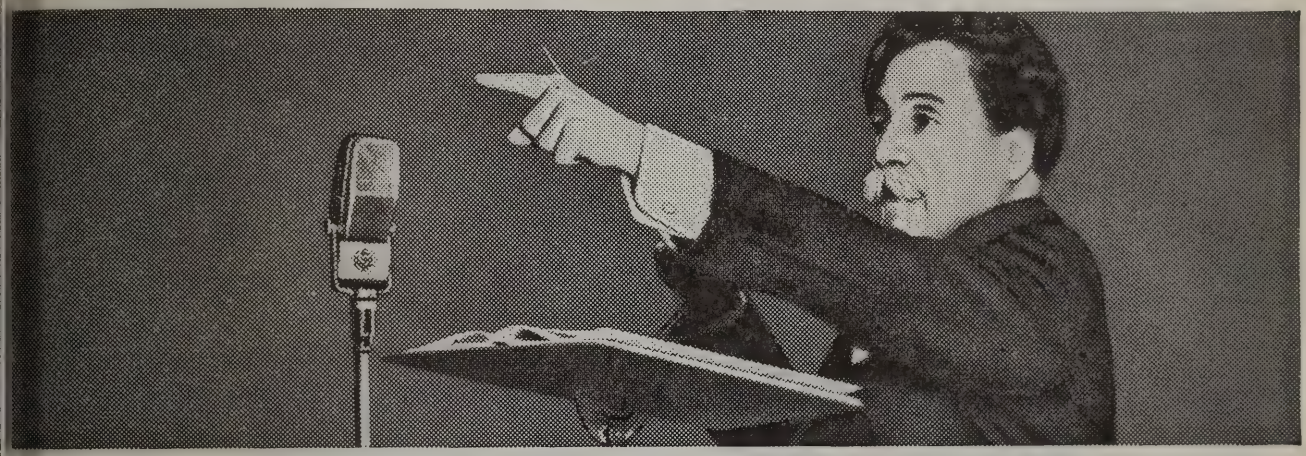
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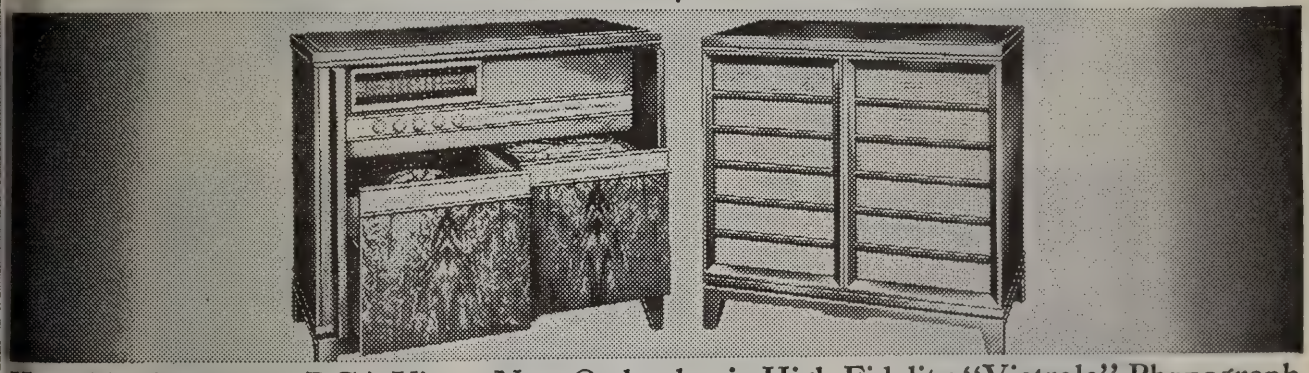
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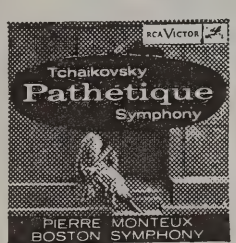


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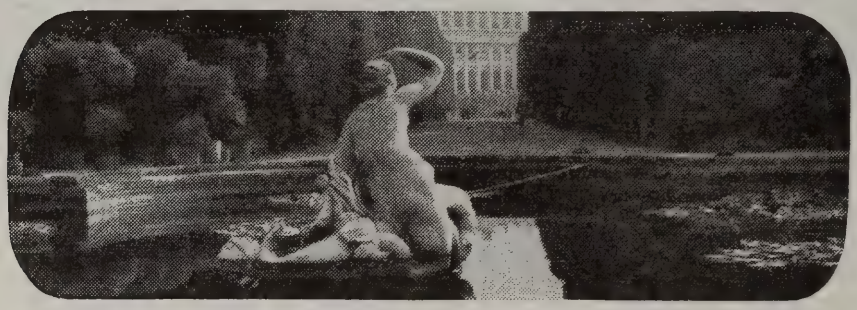
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"ARTISTS AT LIBERTY"

By FREDERICK P. WALKEY

The Executive Director of the deCordova and Dana Museum has arranged the exhibition now being shown in the gallery and has further kindly provided for this Bulletin the following article on abstract paintings.

ARTISTS AT LIBERTY, a recent editorial in *Life Magazine,* is an excellent topical point of departure for remarks on the exhibition which is currently on view in the Symphony Hall gallery. ". . . American painting has never been so uninhibited and experimental, pushing the frontiers of technique in every direction, from abstraction to realism," is an observation made in this *Life* editorial. This observation is true and is borne out forcefully in this exhibition by many of New England's leading painters. *Life,* in commenting on such art, takes the tack that much of the painting of the moment is bad – due to an obsession with extremism. This may be the cause of some *bad* painting today, but every age has produced bad painting, and it would be surprising if this age were different. This age has,

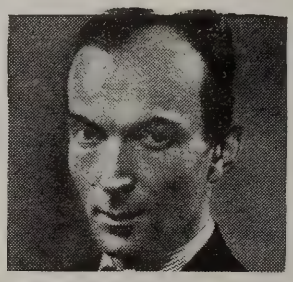


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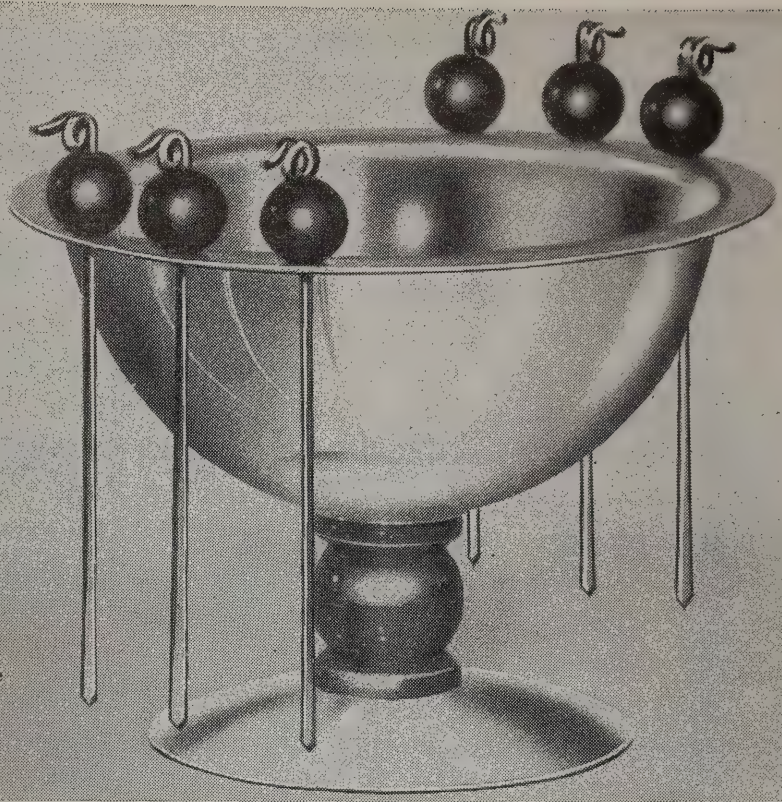


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however, produced more than its share of very good painting – time (uncapitalized) will, I feel certain, prove this observation to be true. The bad painting which has been produced is not the fault, in my view, of extremism so much as the lack of ability of the artists in question. Curiously, the detractors of modern art very seldom look critically at the traditionalist's output. At this point permit me to comment on this subject – an honest appraisal of conservative work shows that there is more bad work in this category than the other – a great deal more, and for very good reasons. The very description "traditional" implies a style which evolved in an earlier time and consequently has no validity for the moment – each age has found its own form and this age is evolving its own form. When the emphasis is placed on adherence to traditional form, the expression is inevitably sterile. On this premise, the art of the traditionalists is without meaning or significance and could be described as "bad" art if we accept *Life's* adjective.

A second and closely related reason is that "traditional" art places the emphasis on craftsmanship rather than on expression. If this were the sum and substance of great art, we should be willing to place as



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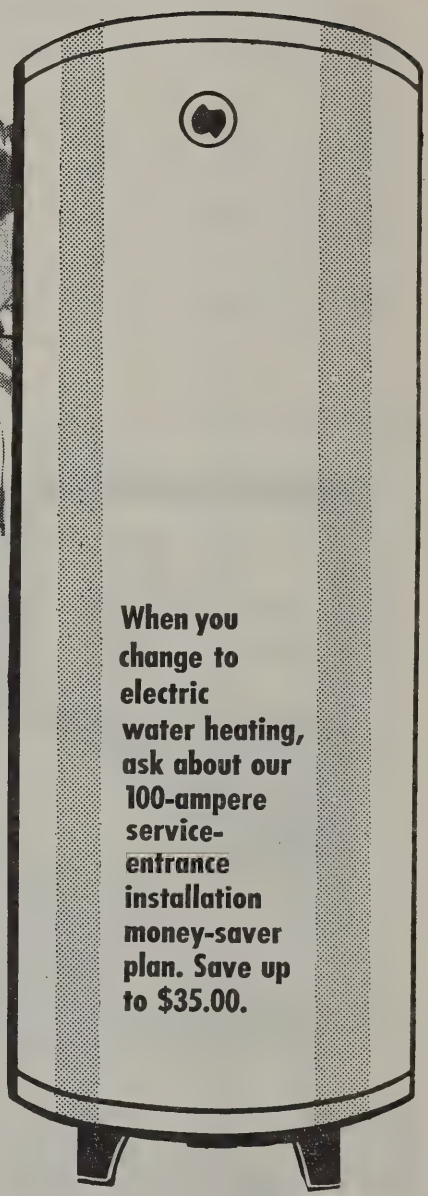
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great a value on a first-rate copy of a Rembrandt as on the original – we do not – the original is valued, not for its uniqueness, but for the fact that it was the finest expression of its time. It is for this we search today – the art which both in content and form most perfectly reflects our time. Half-art, traditional art, new content in old form, must necessarily be invalid. But, enough condemnation of the traditionalist; for I fear that the reader will not bear with me until I can make my case for the exhibition on view.

In this exhibition there are abstract paintings and non-objective paintings. Abstract paintings are not unlike representational paintings. They differ only in degree. The subject may be reduced to line or color or to two- rather than three-dimensional representation. They may have complex perspective instead of one or two point perspectives. It is simply a matter of what element or combination of elements the artist chooses to emphasize.

Non-objective paintings are less easily explained, for the concept is more foreign to our experience. Such paintings are not the representation of something else, they are simply new things, new entities, new



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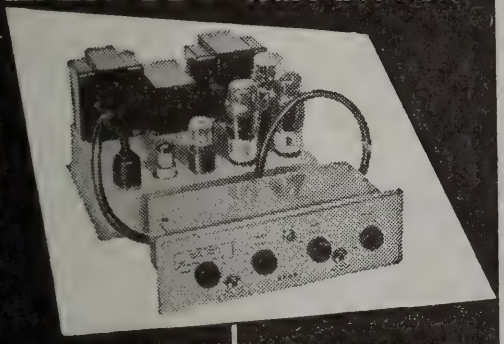
objects, creations of the imagination and skill of the artist. They have the elements of any other painting – color, line, texture, harmony – and in the mind of the artists are "purer" for the lack of subject matter. The emotion is expressed directly without dependence on recognizable subject matter to assist in the expression. To look for subject matter in such paintings is to miss the point of the painting. It is what it is and nothing more or less. It is a path which for the artist is fraught with perils, for the difference between such painting and pure decoration is a fine difference and only the sensitive artist can succeed. To express emotions in such raw elements is a monumental task – but it is an attainable goal, for it has already been achieved successfully by a few artists.

Why are such paintings so difficult to understand or accept? The ability to abstract is one measure of intelligence. Failure to understand abstract art is not the failure of such art to communicate so much as it is the inability of the observers to think on an abstract level. This is an unpopular point of view; for art must, in the popular view,

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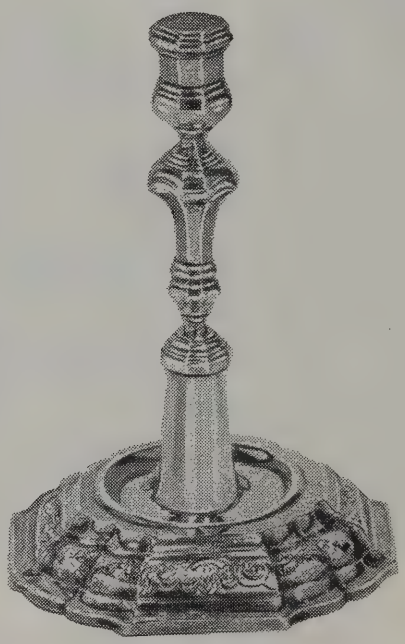
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communicate to everyone. Such a notion is absurd. There is poetry which has only a small readership and no one condemns it for its obscurity. The same can be said for the works of many composers. It is only in the field of art that everyone fancies himself a critic and a critic whose views will be heard. I will grant that tolerance can lead to indifference and lack of standards, but without tolerance there is only prejudice, a state of mind which bars the way to understanding.

To approach this exhibition with the hope of immediate understanding, especially for those who are not regular gallery-goers, is to expect much of one's self. Many of the paintings are four and five steps (and several generations) removed from the conventions of the previous century. The art of our time has evolved with dazzling rapidity — ideas and concepts are explored and presented and discarded with equal speed. Gradually we can see in the fragments (for each painting is but a part of a total expression of the time) a vague pattern which is the art of our time. Each artist, searching for basic truths, adds his bit which is absorbed, assimilated and restated by another. No



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period has been as chaotic and as difficult to comprehend. The greater the artist's refinement of personal vision, the wider becomes the gulf between him and a bewildered public which in self-defense cries "fraud." If there is a blame to be placed, it is not on the artist, who paints not because he can but because he must, but on our educational institutions, on our Museums and perhaps mostly on the fact that each of us can absorb only a fraction of the world's knowledge and of its history, let alone keep up with the discoveries made daily.

Two, and I think only two, requisites are essential to understanding the art of our time. The first is tolerance; the second is repeated exposure. Ultimately, the process of self-education will reveal the obscure and a world of expression hitherto unknown will be the very great reward.

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SHAW AS MUSIC CRITIC

By JOHN HARLEY

"The Musical Times," London, December 1955

ON 15 February 1893, Bernard Shaw recorded in *The World* a conversation between himself and a gentleman who had approached him in Oxford Street, and which eventually led to the question, 'Excuse me, Mr. G. B. S., but *do* you know anything about music?' Despite the apparent doubts of even his greatest admirers, Shaw had this question answered for him a few days later by Arnold Dolmetsch, who, on concluding a reading from the concert platform of one of Shaw's criticisms, remarked, 'This is severe language; but it is true'. Shaw's own Advice to Old Musicians was simply this: 'Don't be in a hurry to contradict G. B. S., as he never commits himself upon a

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musical subject until he knows at least six times as much about it as you do'.

Even if he had had no particular musical knowledge, his writings on music (spread throughout his plays, prefaces, essays, and stories, as well as the papers for which he was critic) would be worth reading for the light they throw on a musical world just behind us, with its background of hectic dashes in hansom cabs between miscellaneous and unrehearsed concerts: and for their asides on socialism, marriage, and Christmas; vegetarianism, writing and love ('very few people in the world have ever had a love affair'); or funerals, ballet, and personal history (like Beethoven, whose letter to the immortal beloved was obviously one returned by her, 'I have been in love . . . and have written idiotic love letters, many of which, I regret to say, have *not* been returned').

But if, as W. H. Auden has suggested, Shaw is the best music critic that ever lived (a judgment with which Shaw would undoubtedly concur, though it is little enough of a compliment, either with regard to English literary style or perception), it is worth asking on what prin-

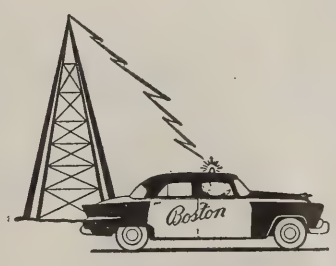


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ciples his criticisms are based. In order to discover the pleasures of his championship of Wagner, his idolization of Mozart (' all my musical self-respect is based on my keen appreciation of Mozart's works . . . There is nothing better in art than Mozart's best '), his epigrams and style, or to be astounded at the length of his articles—for this there is no alternative to a familiarity with ' the works '. And yet it is undeniably easier to pick out an amusing remark than to isolate any principle. One of the few passages of Shaw's directly about the theory of criticism was provoked by an article by Stanford—' the best article I ever saw on the subject '. Indeed, Shaw seems to identify himself with the English in his remark upon their method of tackling ' intellectual problems without any preliminary arrangement of the subject matter '. And yet, although there are many articles of critical faith Shaw never mentions, or only touches on briefly at best, one may discern a definite trend in his ideas, of which critics and musicians would still do well to take note.

Perhaps Shaw's love of Mozart is the key to his critical credo: ' He



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is considerate, economical, practical under the same pressure of inspiration that throws your Titan into convulsions. I have . . . a frightful contempt for your . . . Titans and their like. Give me the artist who breathes [the true Parnassian air] like a native, and goes about his work in it as quietly as a common man goes about his ordinary business'. However powerful the emotions, however free the flow of ideas, the composer must have every note under complete control; as for the performer, there must never be a moment when his whole attention is not given to the intelligent and sympathetic interpretation of a work, through means of the highly developed manual technique he is understood to possess. But love of one artist must not blind the critic to the virtues of others: 'I grievously mistrust any amateur who worships Wagner without sharing Wagner's delight in the works of other musicians, both great and small'. Even upon Brahms, the 'Leviathan maunderer', the critical art must be practised honestly.

Frequently enough, unfortunately, 'the art I profess has no concern with some of the entertainments upon which I am invited to exercise it'. 'We are living, artistically speaking, in a hovel; and yet I am expected to agitate about the dome . . . A state of things which if it existed in the cotton trade would raise a general alarm of national

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bankruptcy.' So agitate he does—not for the mere sake of agitation, but in order to redress a social evil.

The evil is partly due to an uneducated public, and the critic's task is therefore partly educational. 'The respective shares of the school time-table allotted to music, and to the comparatively unimportant and revolting subject of mathematics' do not bear comparison. 'The notion that you can educate a child musically by any other means whatsoever than that of having beautiful music performed within its hearing, is a notion which I feel constrained to denounce . . . as only tenable by an idiot.' It is the young people who thump out orchestral and operatic works on the piano that keep the country musically alive —'these are the people upon the number of whom in a nation its musical prosperity depends'. The standards of the British mother as to the relation between 'right notes' and musical ability are not the best; nor is it wise to substitute those of a smart agent for the artistic standards of the critic of a great composer.

But 'criticism cannot give an absolutely true and just account of any artist: it can at best explain its point of view and then describe the artist from that point of view'. (What passes for 'analysis' in the jargon of programme-noters certainly cannot do it, and Shaw produces



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an 'analysis' of Hamlet's soliloquy to prove it: 'Here we reach a colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop'.) Any report upon a composition or performance is necessarily subjective, and Shaw's criticisms abound in remarks about his personal limitations, of which he was well enough aware—and surely such awareness is one mark of a good critic. 'What seemed incoherent and wearisome fooling to me may have seemed an exhilarating pastime to others.' 'I do not say [certain works] are bad . . . I do not assert, suggest, imply, or hint anything about anybody but myself.' 'Even I am not infallible, at least not always.' 'Never in my life have I penned an impartial criticism, and I hope I never may.'

These premises being allowed, criticism becomes in essence a personal battle between critic and criticized. 'I *hate* performers who debase great works of art: I long for their annihilation: if my criticisms were flaming thunderbolts, no prudent life or fire insurance company would entertain a proposal from any singer within my range.





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. . . But I am necessarily no less extreme in my admiration of artists who realize the full value of great works for me.'

Any man who is not a Pangloss must all his life long remain in a state of incessant revolutionary activity, if he wishes to leave the world better than he found it. Fifty years later are there still too many musical Panglosses? I do not assert, suggest, imply, or hint anything about anybody.

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SYMPHONIC VARIATIONS, "ISTAR," *Op.* 42

By VINCENT D'INDY

Born at Paris on March 27, 1851; died there December 2, 1931

The "Istar" Variations were first performed January 10, 1897, at two concerts: one in Brussels led by Eugène Ysaye, the other in Amsterdam, led by Willem Mengelberg. There was a performance in Chicago under Theodore Thomas, April 23, 1898. Wilhelm Gericke introduced the work in Boston at a concert by this orchestra, February 18, 1899. Subsequent performances at these concerts were given April 13, 1901, December 2, 1905 (Vincent d'Indy guest conductor), November 4, 1912, April 30, 1920, December 11, 1931 (the week following the composer's death), March 29, 1934, April 23, 1937, October 13, 1939, April 20, 1945.

Istar was given stage presentations at the Châtelet, in Paris, in May, 1911, and April, 1912.

The Variations are scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, 2 harps and strings.

The dedication is to the Orchestral Society of the Ysaye concerts.



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THE "Istar" Variations are in effect a tone poem, although based upon the variation form in a sort of reversed order. The theme itself does not appear complete and unadorned until the last variation has been heard. The seven variations proceed from the point of complex ornamentation to the final stage of bare thematic simplicity. The music thus bears a formal analogy to the tale of a Babylonian poem, *Ishtar's Descent into Hades,* which is believed to have been in the library of Sardanapalus. Ishtar, the daughter of the Moon-god, passes seven gates in her journey to the "Land of No-Return." At each gate the porter strips her of some jewelled decoration, until at last she is brought naked before Allatu, the queen of the nether regions. The world, deprived of the deity whom the Babylonians and Assyrians worshipped as the personification of fertility (both of the earth and of human and animal life), at once began to languish. Sprinkled with the waters of life by Queen Allatu, Ishtar proceeded upwards once more through the seven gates, her ornaments being restored to her, to the light of day.

The following poem, translated from the French version of the original Babylonian, is published in the score (the last lines in prose were added by the French translator):

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Toward the immutable land Istar, daughter of Sin, directed her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence none may return.

. . . . . .

At the first gate, the guardian stripped her; he took the high tiara from her head.

At the second gate, the guardian stripped her; he took the pendants from her ears.

At the third gate, the guardian stripped her; he took the precious stones that adorn her neck.

At the fourth gate, the guardian stripped her; he took the jewels that adorn her breast.

At the fifth gate, the guardian stripped her; he took the girdle that clasps her waist.

At the sixth gate, the guardian stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the guardian stripped her; he took off the last veil that covers her body.

. . . . . .

Istar daughter of Sin, has entered the immutable land, she has taken the Waters of Life. She gave the sublime Waters, and thus, before all, has delivered the Son of Life, her young lover.

—*Epic of Izdubar* (6th song).
(English translation by W. A. Apthorp)

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Philip Hale has told the following exceedingly apt anecdote about d'Indy and his score:

"M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text *'Pro Musica'* for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments. The master went on to remark: 'A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem "Istar." He by degrees unfolds from initial complexity the simple idea which was wrapped up therein and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated.' The speaker found this happy definition for such a musical work — 'an inductive symphony.'"

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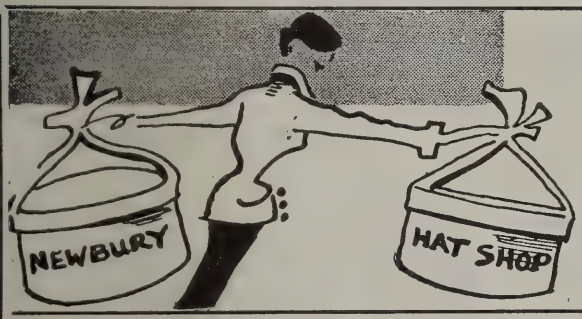
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SUITE FROM *DER ROSENKAVALIER*

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Der Rosenkavalier, Komödie für Musik, text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913.

The suite here performed was made anonymously for its publisher, Boosey & Hawkes, and was first played by the Philharmonic-Symphony Society of New York, Artur Rodzinski, conductor, October 5, 1944. It was introduced to these concerts by Thor Johnson on January 21–22, 1949, and conducted by Pierre Monteux on April 10–11, 1953.

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra,* and completed September 26, 1910. His statement that he was "writing a Mozart opera" was

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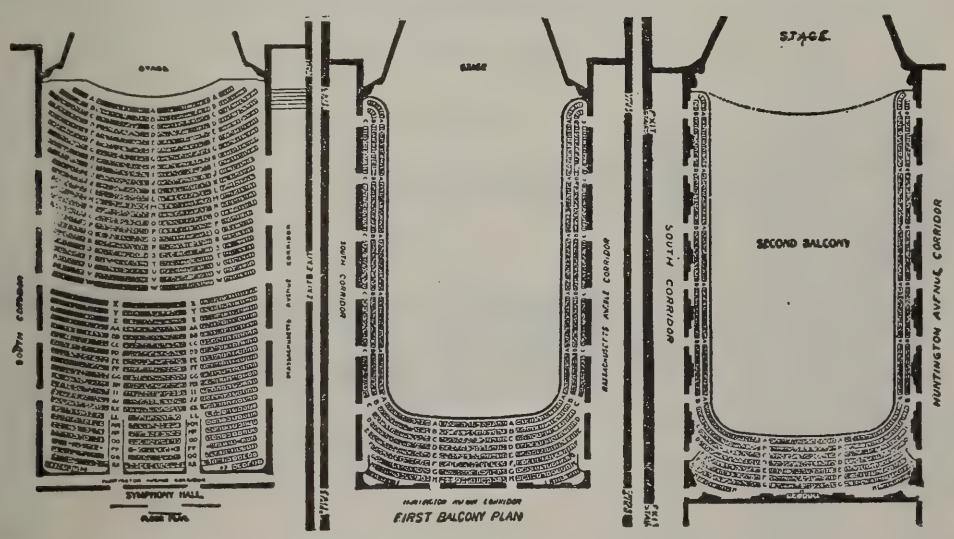
taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau,* as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro,* not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his inferiors in station while his superiors in intrigue. The characters Octavian, the Marschallin and Sophie have perhaps as much appeal as Cherubino, the Contessa and Susanna (we make no musical comparisons here). If Figaro's *Se vuol ballare* is not in the style of Johann Strauss, it is at least a waltz. That

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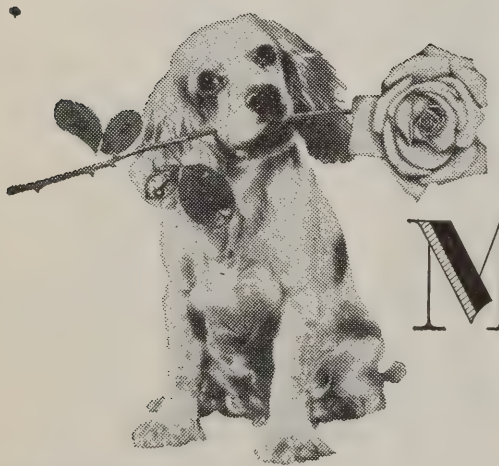


anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this forty-sixth year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those who gladly subject themselves to the charms of the score and forgive its composer his liberties with history — if they notice them at all.

The present suite includes in instrumental form the introduction to the first act, the music that accompanies Octavian's entrance bearing the silver rose in the second act, the duet between Sophie and Octavian later in that act, the principal waltz associated with Baron

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Ochs, the trio sung by Sophie, the Marschallin, and Octavian, and the duet of the young lovers.

• •

After the collaboration of Strauss and his librettist on *Elektra,* Hofmannsthal began to make plans for a comedy, presumably in response to the wishes of the composer. For a while Hofmannsthal wrote of a libretto on *Casanova,* but his thoughts took another direction, and he wrote on June 4, 1908, about a comedy which seemed to grow from Beaumarchais' *Le Mariage de Figaro* and Da Ponte's opera derived from it. A letter from Weimar to Strauss on February 11, 1909, showed that his inclinations had crystallized:

"Since I came here, I have spent three peaceful afternoons in writing the complete scenario for an absolutely new and original libretto. The situations are broadly comic, the action is varied and almost as obvious as a pantomime — there are opportunities for lyric passages, fun, humor, even for a short ballet. There are two big rôles, one for baritone, the other for a shapely wench in man's clothes — *à la* Farrar or Mary Garden. The place and period, Vienna in the time of Maria Theresa."

He added that the new piece should play for two hours and one half,

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(*Continued from page 4*)

to be an unnecessary refinement. It is recommended that all notes should be rounded up to the nearest semi-quaver. If this were done it would be possible to use trainees and lower-grade operatives more extensively.

There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of 2 hours could be reduced to 20 minutes and there would be no need for an interval.

The conductor agrees generally with these recommendations, but expresses the opinion that there might be some falling off in box-office receipts. In that unlikely event, it should be possible to close sections of the auditorium entirely, with a consequential saving of overhead expenses, lighting, attendance, etc. If the worst came to the worst, the whole thing could be abandoned and the public could go to the Albert Hall instead.

Following the principle that "There is always a better method," it is felt that further review might still yield additional benefits. For example, it was noted that the pianist was not only carrying out most of his work by two-handed operation, but was also using both feet for pedal operations. Nevertheless, there were excessive reaches for some notes on the piano and it is probable that re-design of the keyboard to bring all notes within the normal working area would be of advantage to this operator. In many cases the operators were using one hand for holding the instruments, whereas the use of a fixture would have rendered the idle hand available for other work.

It was noted that excessive effort was being used occasionally by the players of wind instruments, whereas one air compressor could supply adequate air for all instruments under more accurately controlled conditions.

Obsolescence of equipment is another matter into which it is suggested further investigation could be made, as it was reputed in the program that the leading violinist's instrument was already several hundred years old. If normal depreciation schedules had been applied the value of this instrument should have been reduced to zero and it is probable that purchase of more modern equipment could have been considered.

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"just half as long as *Die Meistersinger.*"* Strauss in Garmisch received his draft for the first scene of what was to be *Der Rosenkavalier* in April and was delighted. "Thanks for your letters and the first scene — I am impatient for the next instalment. The scene is charming — delightfully easy to compose — I am already brooding over it." Hofmannsthal, whose letters show that he worked by dictating, soon dispatched the larger part of the act and Strauss answered at once: "I am simply ravished by it; it really is extraordinarily charming, and so subtle — a a little too subtle, perhaps, for the general public, but that doesn't matter."

Hofmannsthal was not worried about the subtlety. He thought that the plot of his comedy was simple enough, and as it turned out, the libretto became ever broader and less subtle as it progressed through the remaining acts. The first act developed smoothly with an interchange of letters about certain passages. Strauss would need added lines in order to insert a duet, trio or ensemble where the music called for such treatment. Act II involved a good deal more interchange and

* *Correspondence between Richard Strauss and Hugo von Hofmannsthal* (Alfred A. Knopf).

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argument. Strauss considered that it lacked a climax in the action and he suggested the duel between the Baron and Octavian; the librettist was quick to see the point and provided one forthwith. The two worked together, both deeply interested in the over-all success of their project, and Hofmannsthal was always obliging when the composer's musical wishes became a definite exaction. The correspondence never lacks enthusiasm on either side. Both believed in their subject and pursued it in basic accord. Hofmannsthal wrote as the final typed copy of Act III went into the mail: "And now I hope you are satisfied. For my part, I have enjoyed the work so much that I am almost sorry to have to write the word 'curtain.'" He added later: "Now that we have come to the end of our work, I should like to say how much I have enjoyed our collaboration from the first conversation down to the very last letter, not forgetting your occasional very valuable suggestions, for all of which I thank you very sincerely." His interest extended to the preparation for performance and the casting for the characters he had so carefully drawn. That *Der Rosenkavalier* was an immediate success is now history.

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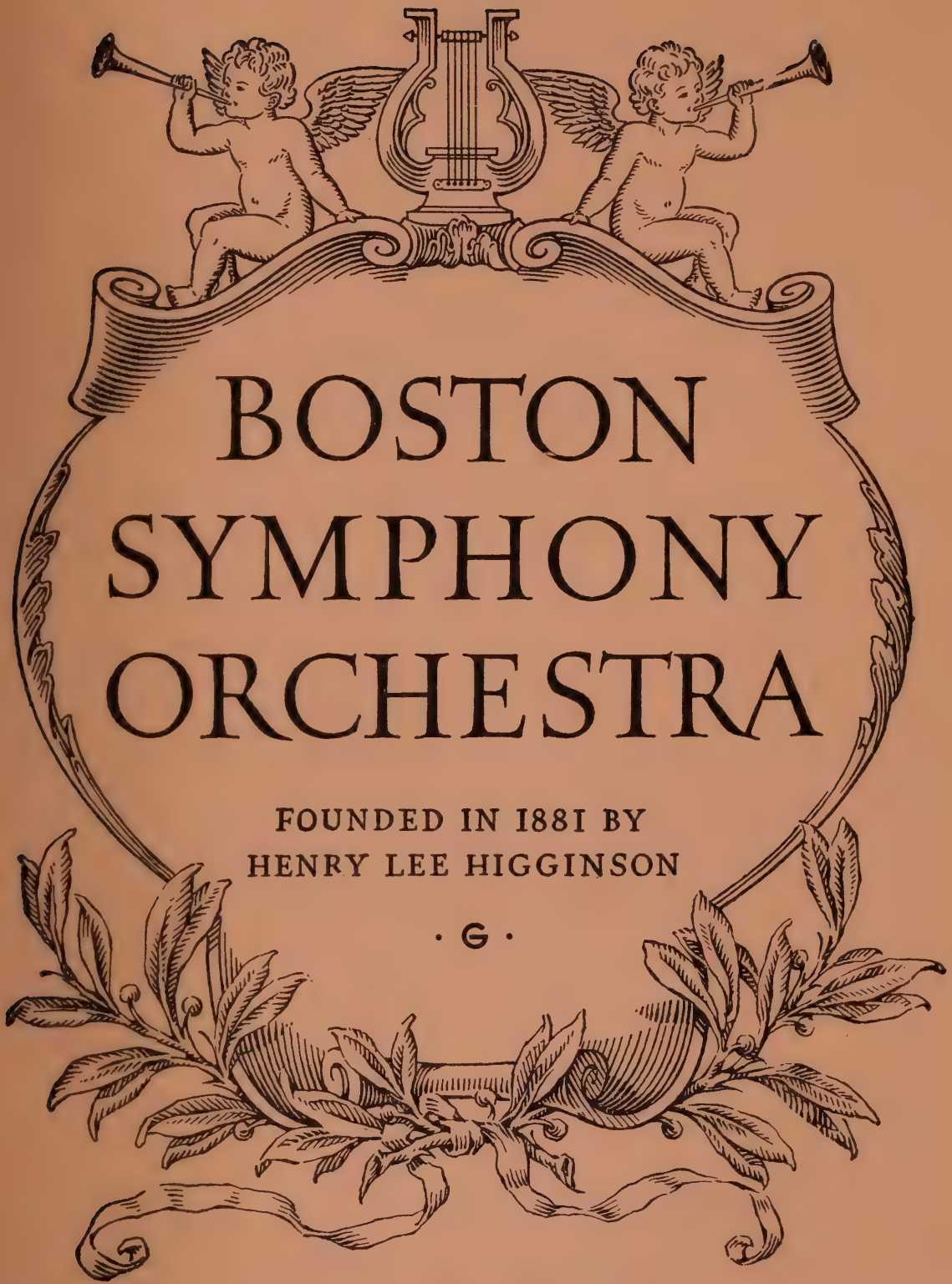


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Exhibition

Berkshire Music Center Announces Summer Plans

Grand Prix for The Damnation of Faust

EXHIBITION

On exhibition in the Gallery through this week are water color drawings of stained glass windows, by Joseph G. Reynolds. The drawings were made directly in the Cathedrals of France. Also there are original water color designs of windows in American Cathedrals and Churches from the Studio of Messrs. Reynolds, Francis & Rohnstock, of Boston. Mr. Reynolds has written in explanation of his work:

"What is stained glass? It is bits and pieces of colored glass joined together by strips of lead. It is light—patterned, saturated, glorified with color. It is a fine art which has been practiced continuously since the 9th century. Through the hands and imagination of a great creative artist the world is enriched by the windows of Chartres.

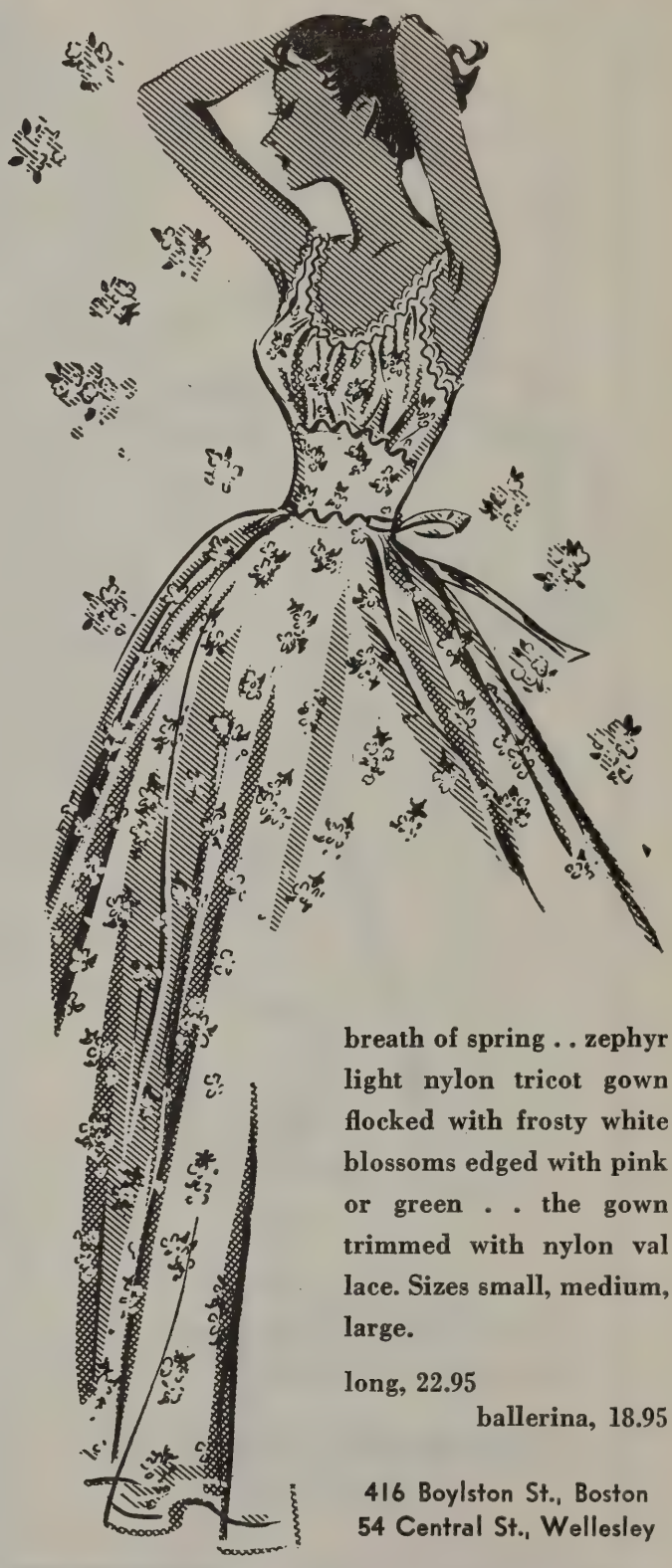
"The power of stained glass is enormous. It can redeem a bad piece of architecture—it can ruin a beautiful building. At its best it lifts the soul from earth to heaven and like great music it fills us with ecstasy. At its worst it brings loathing and disgust, degrading the very name of art.

"It has been stated that Chartres Cathedral is no place for an atheist and to enter its portals is like opening the very gates of heaven. The beauty of its color is celestial; we are transported by spiritual exaltation. Stained glass is the glorification of color."

Mr. Reynolds has worked in stained glass since graduation from the Rhode Island School of Design in 1907. Among other awards he holds the Gold Medal for design and craftsmanship in stained glass given by the American Institute of Architects in 1950. Examples of his

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BERKSHIRE MUSIC CENTER ANNOUNCES SUMMER PLANS

Charles Munch announces that the fourteenth session of the Orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2nd to August 12th in connection with the Berkshire Festival concerts. One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition Department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Martinu, Ibert, Dallapiccola, Honegger, Milhaud and Blacher. Mr. Petrassi's recent work, his Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra and performed here this season, is planned for the Berkshire Festival programs shortly to be announced in full. Mr. Munch continues as Director of the school. The existence of the Berkshire Music Center, founded in 1940, is due to the enterprise of Serge Koussevitzky, its first Director.

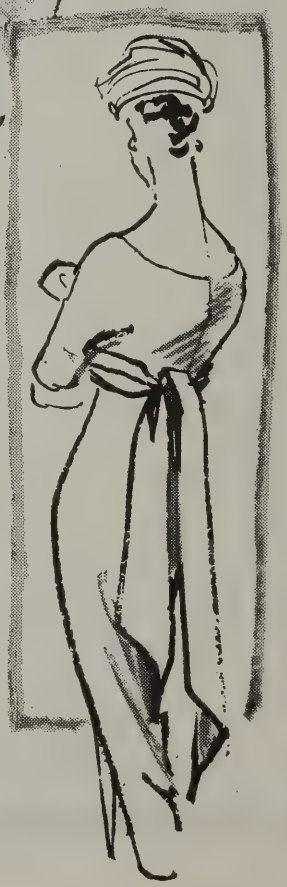
The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the Festival. Instrumental students will study chamber music under Richard Burgin, William Kroll, the noted violinist, and members of the Orchestra.

(*Continued on page 35*)

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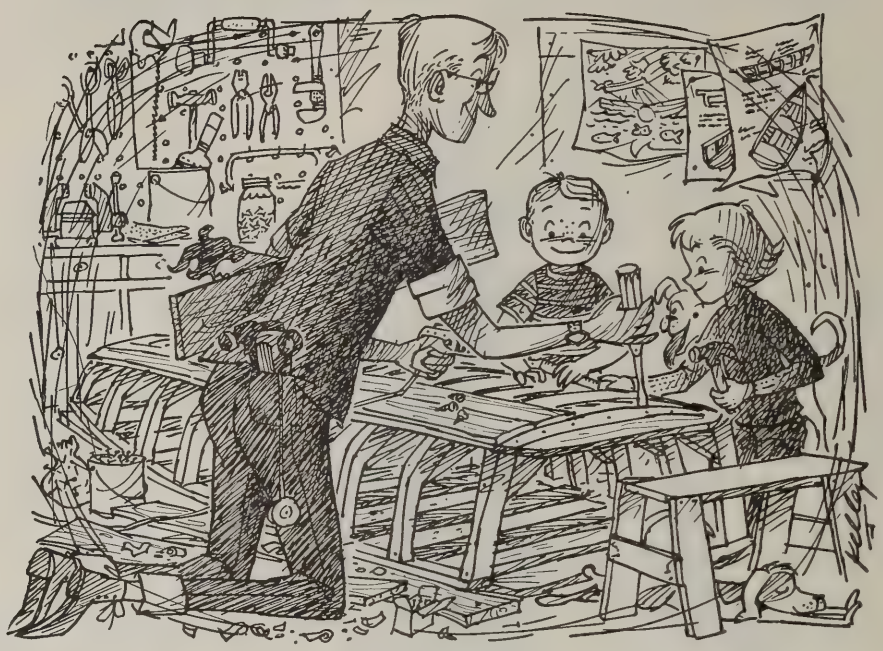


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I. Regina coeli laetare
II. Quia quem meruisti portare
III. Ora pro nobis
IV. Alleluia

(*First performance at these concerts*)

MOZART . . . . . "Ave, verum corpus," Motet for Chorus and String Orchestra, K. 618

(*First performance at these concerts*)

MOZART . . . . . "Vesperae de dominica," for Chorus and Orchestra, with Soprano, Alto, Tenor, and Bass Solo, K. 321

I. Dixit Dominus (Psalm 110)
II. Confitebor (Psalm 111)
III. Beatus vir (Psalm 112)
IV. Laudate pueri (Psalm 113)
V. Laudate Dominum (Psalm 117)
(From "Vesperae solennes de confessore," K. 339)
VI. Magnificat

(*First performance at these concerts*)

INTERMISSION

Conducted by MR. MUNCH

FAURÉ . . . . . Requiem, for Chorus and Orchestra, with Soprano and Baritone Solo, *Op.* 48

I. Introit and Kyrie
II. Offertorium
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera Me
VII. In Paradisum

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REGINA COELI, K. 108

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Composed in Salzburg on May 17, 1771, this anthem calls for a four-part chorus with solo soprano, violins, violas, 2 oboes, 2 flutes, 2 horns, 2 trumpets, timpani, bass, and organ.

THE first movement is an allegro for chorus with full orchestra: *Regina coeli laetare, alleluia.* In the second movement, tempo moderato, the accompaniment is scored for flutes and strings. The soprano solo sings *Quia quem meruisti portare, resurrexit sicut dixit.* To each line is added a choral *alleluia.* The third movement, *Ora pro nobis, Deum,* is for the soprano solo with string accompaniment. The final allegro for full orchestra is an *"alleluia"* chorus with alternate parts for the soprano solo.

This setting to the antiphonal anthem for the Virgin for use from Holy Saturday to Whitsuntide was to be matched with another by Mozart in Salzburg in the following year, on May 17, 1772. De Wyzewa



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and Saint-Foix point out that not counting the solo *Ora pro nobis,* an entirely vocal number with a slight accompaniment, the *Regina coeli* is important orchestrally speaking. "The whole Motet has the identical character and allure of the symphonies which Mozart was composing at the same period. Movements are treated like symphony movements, with a subject, a small development and a regular reprise in the tonic key. There also followed the symphonic succession: lively and joyous in the first allegro, graceful in the tempo moderato, gay and brilliant in the allegro finale."

Regina coeli, laetare — Alleluia.
Quia quem meruisti portare — Alleluia.
Resurrexit sicut dixit — Alleluia.
Ora pro nobis Deum — Alleluia.

Bright Queen of heaven! rejoice — Alleluia.
For He, whom you deserved to bear — Alleluia.
Is, as he prophesied, arisen — Alleluia.
Pray for us — Alleluia.

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AVE, VERUM CORPUS, MOTET K. 618

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart composed his *Ave, Verum Corpus* on June 17, 1791. It is scored for four-part chorus, violins, violas, bass, and organ.

MOZART composed this work for the *Corpus Christi* service of the choir school of Anton Stoll at Baden near Vienna, where the composer was a welcome visitor and performed as well as wrote music for certain occasions. The simplicity of the orchestration in this late work would be accounted for by the modest resources of the school. Einstein has remarked: "It is so well known that the mastery with which it is fashioned, the 'second' simplicity, the perfection of modulation and voice-leading, lightly introducing polyphony as a final intensification, are no longer perceived. Here, too, ecclesiastical and personal elements flow together. The problem of style is solved." The Motet bears the indication "adagio sotto voce":

Ave, verum corpus natum de Maria Virgine,
Vere passum, immolatum in cruce pro homine.
Cuius latus perforatum unda fluxit et sanguine,
Esto nobis praegustatum in mortis examine.

Hail to Thee! true body, sprung from the Virgin Mary's womb! The same that on the cross was hung, and bore for man the bitter doom!
Thou, whose side was pierced, and flow'd both with water and with blood; suffer us to taste of Thee, in our life's last agony.

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VESPERAE DE DOMINICA, K. 321

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This hymn to the Virgin was composed at Salzburg in 1779. It is scored for four-part chorus, soprano, contralto, tenor, and bass solos, violins, 2 trumpets, timpani, bass, and organ. Trombones are added in the *Magnificat*. The *Laudate Dominum* in this performance is the one Mozart included in his *Vesperae solennes de confessore* of 1780 (K. 339).

THIS Vesper service was composed at Salzburg in the year of the "Coronation" Mass. Its general freedom of treatment is seen in the variety of keys, which change between each of the five Psalms and the final *Magnificat*. Alfred Einstein points out: "In this work Mozart no longer concerns himself with the accepted notion of ecclesiastical style; the fact that the piece has been called, perhaps apologetically, a kind of oratorio is only another way of saying the same thing. . . . The *Laudate pueri* is a choral setting of a thoroughly motet-

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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like character, opening in strict canon *a cappella,* then flowing more and more freely — *'laudate pueri'!* — one imagines the marble choir boys of Donatello singing it. If Mozart had sent this movement to Padre Martini in Bologna, he might have received greater praise than he did for the Munich *Misericordias* — although that severe gentleman would perhaps have reproved Mozart for using the strictest style only at the beginning and not carrying it through to the end. But by this time Mozart had achieved complete inner independence, and followed his own ideas of style. The youthful sincerity, the song-like quality of the church music of 1776 has now yielded to an impetuous manliness, a stormy, passionate solemnity. The *Beatus vir* is a good example of this. Chorus and orchestra seem to grow ever more independent of each other; the unity is more complete than ever. The first and last movements are perhaps the most personal. At the end of the first we find once more Mozart's four-note device; and the last, the *Magnificat,* without any change of tempo fuses majesty with the social character of a symphonic allegro into one incredible whole."

The writer is referring to the double influence found in Mozart's church music of the traditional strict style, the *contrapunto osservato* of Mozart's own Austrian church, and the Italian style in which he had been coached by Padre Martini during his tour to that country.

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The stricter style usually predominated in his music for religious services.

The five Psalms and concluding *Magnificat* which constitute the Sunday Vespers are not textually connected, which would explain the composer's use of unrelated keys. The English version here printed is from the King James Bible.

DIXIT DOMINUS (*Psalm 110*)

(*Chorus and full orchestra, with four soloists.*)

Dixit Dominus Domino meo: Sede a dextris meis: Donec ponam inimicos tuos: scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis: confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.



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De torrente in via bibet: propterea exaltabit caput. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

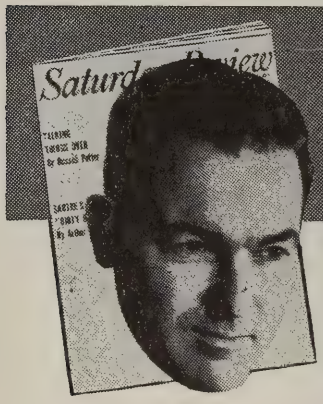
The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth. The Lord hath sworn, and will not repent, thou art a priest for ever after the order of Melchizedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way: therefore shall he lift up the head. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

CONFITEBOR (Psalm 111)

(Chorus with four soloists, and accompaniment of violins and bass)

Confitebor tibi, Domine, in toto corde meo: in consilio justorum, et congregatione.

Magna opera Domini: exquisita in omnes voluntates eius. Confessio et magnificentia opus eius: et justitia eius manet in saeculum saeculi. Memoriam



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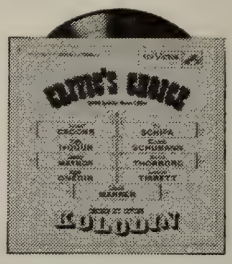
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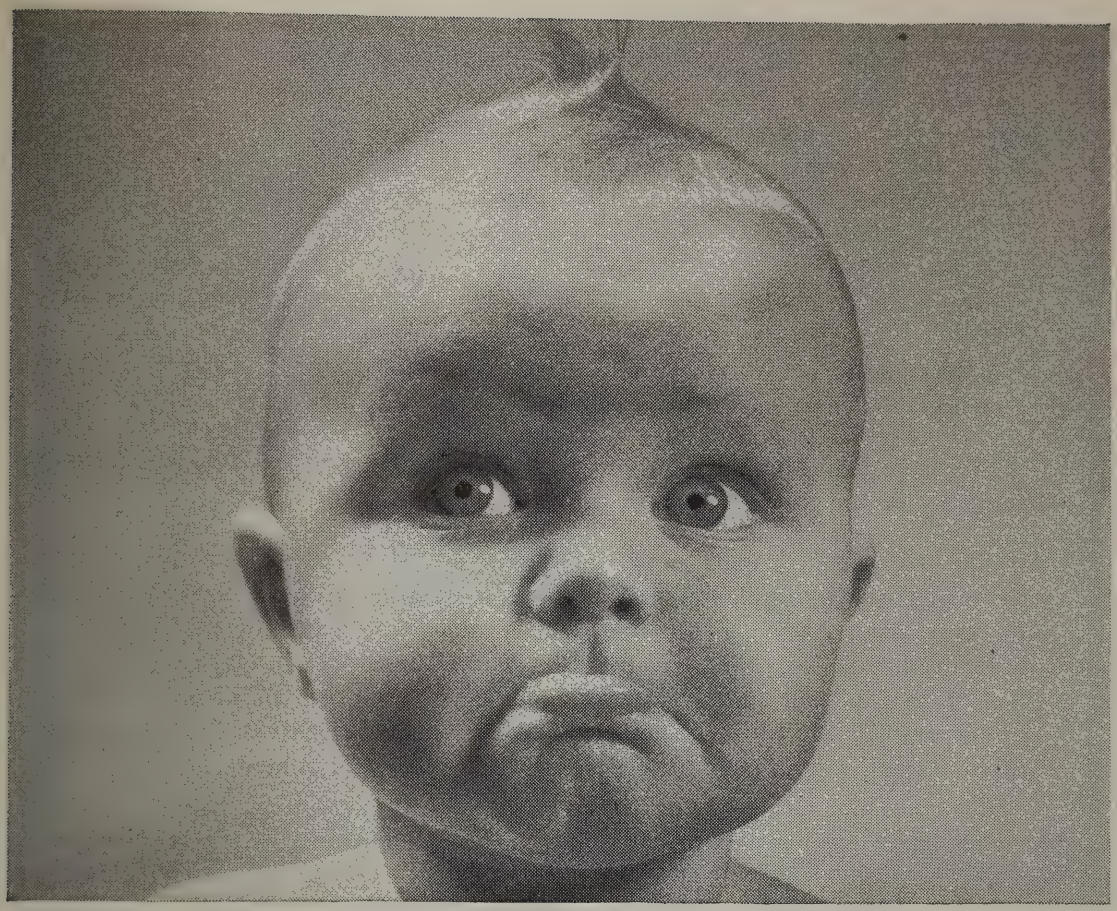
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Intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.

The works of the Lord are great, sought out of all them that have pleasure therein. His work is honourable and glorious: and his righteousness endureth for ever. He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion. He hath given meat unto them that fear him: he will ever be mindful of his covenant. He hath shewed his people the power of his works, that he may give them the heritage of the heathen. The works of his hands are verity and judgment; all his commandments are sure. They

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stand fast for ever and ever, and are done in truth and uprightness. He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name.

The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

BEATUS VIR (Psalm 112)

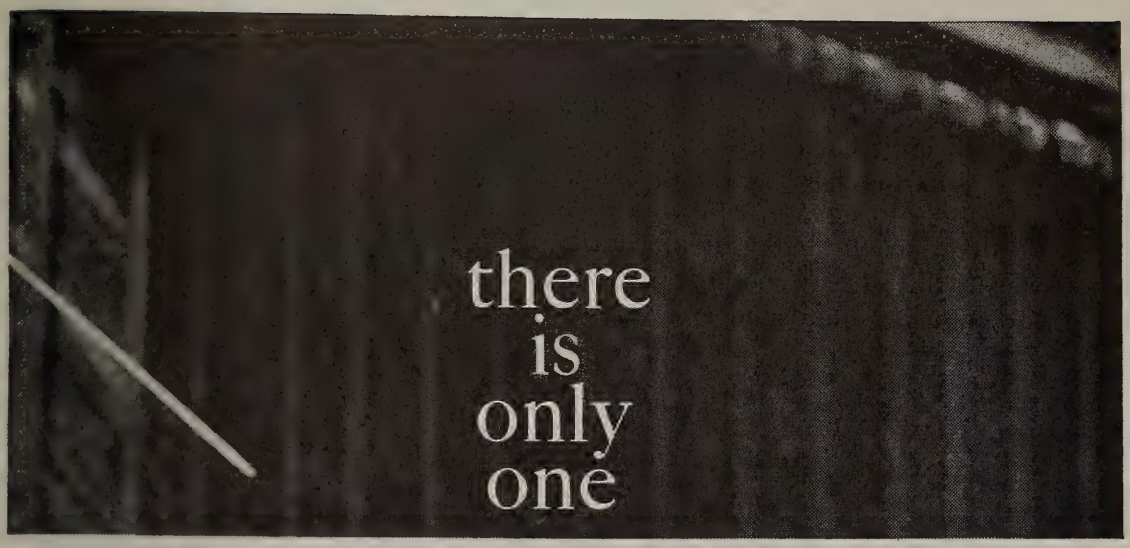
(Chorus and soloists with accompaniment of violins and bass)

Beatus vir, qui timet Dominum; in mandatis eius volet nimis. Potens in terra erit semen eius: generatio rectorum benedicetur. Gloria et divitiae in domo eius: et justitia eius manet in saeculum saeculi. Exortum est in tenebris lumen rectis: misericors, et miserator, et justus. Disponet sermones suos in judicio. In memoria aeterna erit justus: ab auditione mala non timebit. Paratum cor eius sperare in Domino: non commovebitur, donec despiciat inimicos suos. Dispersit, dedit pauperibus; justitia eius manet in saeculum saeculi: cornu eius exaltabitur in gloria. Peccator videbit, et irascetur; dentibus suis fremet et tabescet: desiderium peccatorum peribit. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise ye the Lord. Blessed is the man that feareth the Lord, that delighteth greatly in his commandments. His seed shall be mighty upon earth: the generation of the upright shall be blessed. Wealth and riches shall be in his

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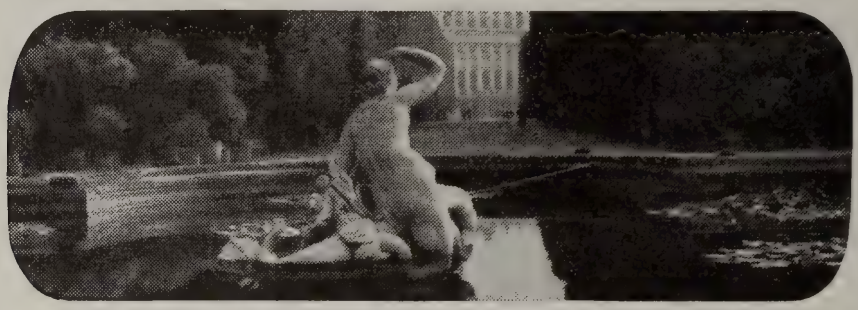
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house: and his righteousness endureth for ever. Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous. A good man sheweth favour, and lendeth: he will guide his affairs with discretion. Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance. He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord. His heart is established, he shall not be afraid, until he see his desire upon his enemies. He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour. The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

LAUDATE PUERI (Psalm 113)

(Chorus with accompaniment of violins and bass)

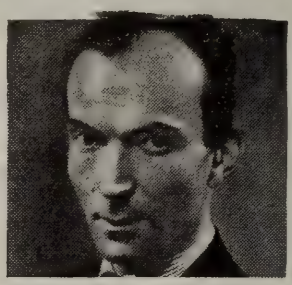
Laudate, pueri, Dominum: laudate nomen Domini. Sit nomen Domini. Sit nomen Domini benedictum: ex hoc nunc, et usque in saeculum. A solis ortu usque ad occasum: laudabile nomen Domini. Excelsus super omnes gentes Dominus: et super coelos gloria eius. Quis sicut Dominus Deus noster, qui in altis habitat: et humilia respicit in coelo et in terra? Suscitans a terra inopem: et de stercore erigens pauperem: Ut collocet eum cum principibus: cum principibus populi sui. Qui habitare facit sterilem in domo: matrem filiorum



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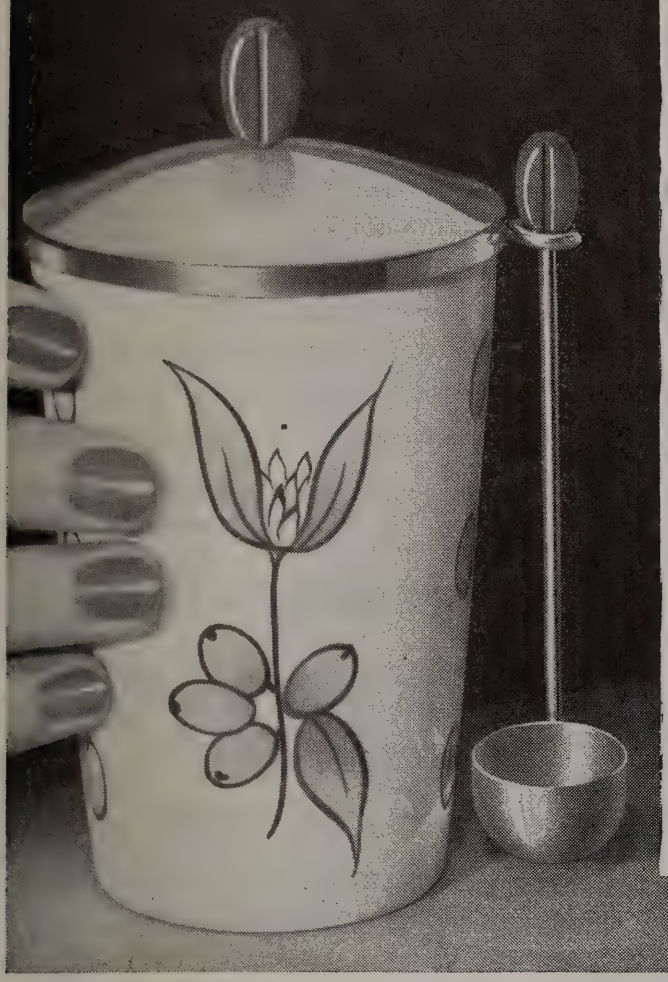
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laetantem. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise ye the Lord. Praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore. From the rising of the sun unto the going down of the same the Lord's name is to be praised. The Lord is high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, Who humbleth himself to behold the things that are in heaven, and in the earth! He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; That he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children. Praise ye the Lord. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

LAUDATE DOMINUM (Psalm 117)

Mozart's setting of this Psalm as here performed is taken from his *Vesperae solennes de confessore* of 1780 (K. 339). It is scored for soprano solo with a string accompaniment, the chorus finally joining.

Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius: et veritas Domini manet in



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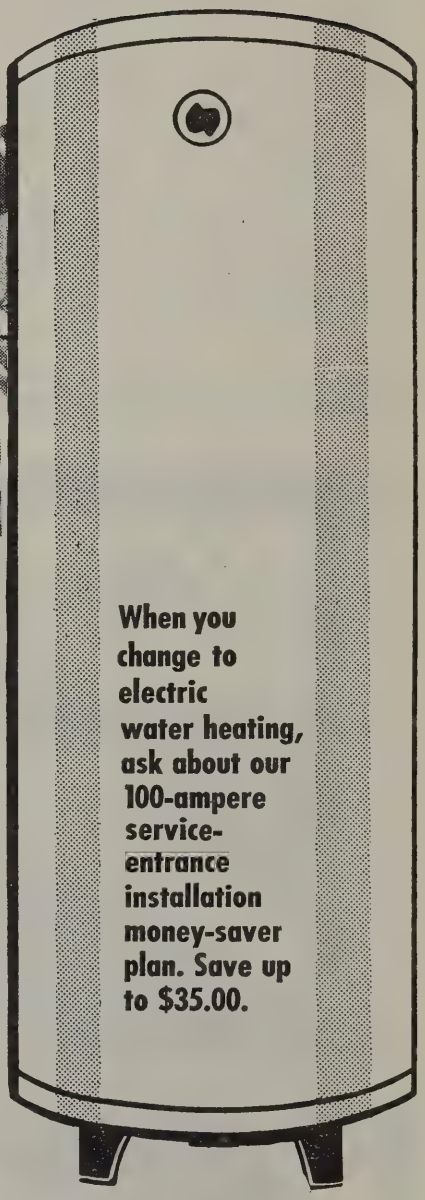
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aeternum. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth forever. Praise ye the Lord. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

MAGNIFICAT

(For chorus with soloists, and full orchestra)

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim, ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros: Abraham, et semini eius in saecula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.



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And Mary said, my soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name. And his mercy is on them that fear him from generation to generation. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath holpen his servant Israel, in remembrance of his mercy; as he spake to our fathers, to Abraham, and to his seed for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

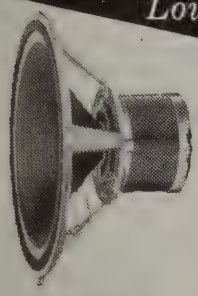
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ENTR'ACTE

MOZART THE UNPARALLELED

By NEVILLE CARDUS

("The Manchester Guardian Weekly," Thursday, February 2, 1956)

TWO HUNDRED years ago Mozart was born at Salzburg. His star was temporarily obscured by the post-Beethoven and Wagnerian æsthetic, dramatical-symphonical, quasi-symphonical, heroical-ethical and pastoral, the æsthetic of the fertilisation of music by drama. But to-day it shines more luminously, certainly more constantly, than any other in the sky. Hans Richter was once asked to name the composer who in his opinion was the greatest of them all. Without hesitation he said, "Beethoven, undoubtedly." The questioner expressed surprise at a reply so positive. "Undoubtedly, Herr Doktor? – but I thought you might have considered Mozart." "Oh," replied Richter, "I didn't understand that you were bringing Mozart into the argument; I thought you were referring to the rest."

Less than half a century ago, in fact in the lifetime of many of us and not yet tottering, Mozart's position in musical history had once and for all been established by the authorities as "classical"; he was almost



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docketed a "period" composer, plus genius, a genius no doubt having gifts towards drama as well as for the strictly musical forms, but born as an opera composer perhaps too soon; for not yet had the expressive and plastic technique of music-drama been brought under control. Mozart was obliged to compose operas in forms derived very much from instrumental music. "Mozart's most dramatic finales and concerted numbers," wrote Bernard Shaw, "are more or less in sonata form, like symphonic movements . . . and sonata-form dictates repetitions and recapitulations from which the perfectly unconventional form adopted by Wagner is free." Shaw admits, with an insight uncanny half a century ago, that Mozart was a dramatist comparable to Molière. I shall try to show presently that as a dramatist he in his own art went beyond Molière.

The great miracle of his achievements, most of them a separate miracle, is that though bound to his period's "absolute" patterns of music, undramatically shaped, he composed opera which in 1956 we can see, now that the Wagnerian mists are clearing and we can dwell on other peaks in the range, as unparalleled for breadth of characterisation in all phases of human activity, from the ridiculous to the sublime, from Papageno to Sarastro, from the comedic to the pathetic, from Figaro to the Countess, from the rogue-picaresque to the traditional romantic seducer, from Leporello to Don Giovanni. He can embody, in a melody which an infant can sing, the vivacity of a Zerlina, or the awakening ardours of the boy Cherubino. By a few chords in the trombones Mozart can evoke the shape and presence of the majestically

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spectral; in simple notes for a bass singer, almost displaying the lowest spectacularly, he wrote for Sarastro the only music which, as Shaw said, we might decently conceive coming out of the mouth of God. The "Non mi dir" air in *Don Giovanni* is none the less expressive and in character even if it does end in virtuoso vocal embellishments. Mozart had no need to invent leading-motives to identify his characters; all the music each of them sings is nearly always in character. I cannot explain – and nobody has enlightened me on this point – why "La ci darem" comes naturally from the mouth of Don Giovanni, though really it is the most childlike of tunes, ideal for performance on the chimes which on sunny afternoons at Salzburg have delighted the ear as we have sat outside the Glockenspiel Café. The strains of the March of the Priests in *Zauberflöte* evoke feelings of awe and majesty, of solemn temples and the insubstantial pageant; yet they are strains of a harmony scarcely going beyond the stage of study reached by a first-year pupil coping with elementary inversions. Other composers, Bach and Gluck for example, had composed dramatic music before Mozart came to the scene, using forms not fashioned or evolved from a dramatic intent or impulse. But they had been obliged by the limitations of the dominant musical patterns to confine themselves to a general and not particular dramatic suggestiveness; Mozart with much the same material and

Anne Starr

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(*Continued from page 4*)

The Choral Department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's *St. John Passion* and in the final scene of Wagner's *Die Meistersinger*. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The Opera Department under Boris Goldovsky will again produce several programs of opera, soon to be announced. The Tanglewood Study Group for amateur and music enthusiasts participating in the general activities will be headed by Ingolf Dahl and may be attended for two, four or six weeks.

Applicants for the school may obtain further information at the Berkshire Music Center office in Symphony Hall.

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GRAND PRIX FOR THE DAMNATION OF FAUST RECORDING

The *Académie du Disque Français* announced in Paris, December 19, the "*Palmarès,*" or Prize Selections for phonographic recordings issued in France between October, 1954 and November, 1955. The award for the category of "Dramatic Symphony" was given to Berlioz's *The Damnation of Faust,* as recorded by the Boston Symphony Orchestra under the direction of Charles Munch. The *Académie du Disque Français* was founded by Colette in 1950 and continues under the patronage of M. René Coty, President of the Republic of France. The thirty-two titular members include the following eight musicians: MM. Louis Aubert, Louis Chacaton, Jacques Chailley, Arthur Honegger (deceased), Raymond Loucheur, Henri Sauguet, Florent Schmitt, Maurice Yvain.

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moulds created a whole "Comédie Humaine." This was the wonder, the miracle, of him. His instrumental works, his "absolute" compositions, are for all their perfection of style and diversity to be explained in terms of a flowering to genius of an eighteenth-century musical culture. By means of forms and tones not yet associated with precise expression, not yet rendered dramatically significant and plastic, he breathed life into figures which in their different libretti are more or less the lay-stock puppets of the hack theatre scribbler.

He was the least consciously expressive as he was the most comprehensively ranged composer. He contributed to every kind and shape of music, secular and sacred, opera and symphony, all manner of chamber combinations, all manner of concerted pieces, all manner of "occasional" pieces, including a composition for a musical clock. He seldom went to work directed by an æsthetic theory. No sweat of notebooks for him. "I made it a little long on purpose," he writes to his father of an aria he had written for Raaff the singer, "for it is always easy to cut down, but not easy to lengthen." If the tenor engaged to sing in *Don Giovanni* is unequal to "Il mio tesoro," well then let him try "Dalla sua pace." If Elvira wants another "number" perhaps she will be placated by "Mi tradi." And if "Mi tradi" does not quite seem to fit into the context, heard only with the ear of logic and dramatic sequence, the Mozartian style will in time reconcile the irreconcilable. All is changed

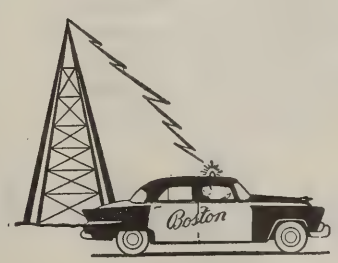


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in the twinkling of an eye from earth to heaven. Shaw, as we have seen, compared Mozart as a dramatist to Molière, and he was right to think of him as a being essentially informed by the Comic Spirit. Whether the characters in Mozart's operas are living vitally in laughter, or suddenly softened by pathos or possessed by the demonic, or harried, like Elvira, by jealously outraged pride and contumely which are ironically a proof of the love that is a constant wound to the self, no matter how often these people may strike home to our ordinary hearts, yet we can never come truly to know them, any more than we can come to know Mozart. They are aloof, masked like their creator, who surveys his work as though "sub specie aeternitatis." Mozart transcended the comedy of Molière; he brought to it a Platonic ideality and finality.

He would be moved to astonishment and perplexity if he could revisit us and learn that he is safe with the greatest of those who have illumined and transfigured existence here below. His attitude to his art was almost professional; he composed much as craftsmen making Chippendale. He described himself as "soaked" in music; he composed habitually. In the last year of his life he composed *La Clemenza di Tito* and *Zauberflöte,* the Requiem, the E-flat Quintet, adagios for basset-horns and bassoons, an adagio for harmonica solo, three pieces for a mechanical organ, his last piano concerto, the clarinet concerto (K.622),



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the beatific "Ave verum corpus " motet, et cetera. In six weeks he composed the E-flat, the G minor, and the C major symphonies.

"I gave to-day to the mail-coach the symphony which I composed in Linz for old Count Thun, and also four concertos. I am not particular about the symphony, but I ask you to have the four concertos copied at home, for the Salzburg copyists are as little to be trusted as the Viennese. . . ."

This is another passage in a letter to his father; and the symphony he thought of little value, tossed off for the "Old Count," is as near to perfection as human genius can reasonably hope to approach. Sometimes Mozart's inexhaustible gift to compose had inevitably to nourish itself on notes and ingenuity. The flawless execution happened as instinctively as the weaving of a bird's nest, which of course is one of the wonders of creation. He remains the most enigmatic and inexplicable of composers; we shall not know his like again. That a Mozart was born once, and once and for all, is a happening and consummation which beggars understanding and all known science, all psychology, biology, physics, and metaphysics, and all cosmogony whatsoever.



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By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, on May 12, 1845; died at Passy, on November 4, 1924

Fauré composed his Requiem in 1887. It was performed at the Church of the Madeleine, where Fauré was organist, in January, 1888. The score was published in 1900. A performance at the Museum of Art in Philadelphia under the auspices of the Curtis Institute of Music, April 19, 1931, was announced as the first in America. Louis Bailly conducted orchestral and choral forces of the Institute, and repeated the performance in Carnegie Hall, New York, January 29, 1932. Yet a performance is on record at the First Baptist Church in Newton Center, Mass., March 16, 1930, by organ, string orchestra and choir. The Requiem was performed under the direction of Richard Burgin in Jordan Hall, February 17, 1937, by the Bach Cantata Club and members of the Boston Symphony Orchestra. A Fauré Festival at Harvard University included the Requiem, conducted by Mlle. Nadia Boulanger, November 27, 1945.

The Requiem was performed at these Boston Symphony concerts on February 18–19, 1938, when Nadia Boulanger conducted.

The Requiem is scored for 2 flutes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, 2 harps, mixed chorus, strings and organ. The first and





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INTROÏT AND KYRIE.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison.

(*Molto largo* followed by *andante moderato.* At first the tenors are heard in unison. The Kyrie is written in four voice parts, with accompaniment mostly of strings.)

OFFERTORIUM.

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu. O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de ore leonis, ne absorbeat tartarus. O Domine Jesu Christe, Rex gloriae, ne cadant in obscurum. Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis,

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quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

(*Adagio.* The baritone solo succeeds the mixed chorus as he sings the Hostias, *andante moderato.* The chorus brings the close in the original tempo.)

SANCTUS.

Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

(*Andante moderato.* The Sanctus is written *pianissimo* even at the *Hosanna in excelsis,* until its repetition *fortissimo* by the men's voices.)

PIE JESU.

Pie Jesu Domine, dona eis requiem, dona eis sempiterna requiem.

(*Adagio.* Soprano solo with subdued orchestral accompaniment.)

AGNUS DEI.

Agnus Dei qui tollis peccata mundi: dona eis requiem. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(*Andante.* Tenors in alternation with the four part chorus.)



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LIBERA ME.

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae, dies illa, dies magna, et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(*Moderato.* Baritone solo followed by the full choir.)

IN PARADISUM.

In paradisum deducant angeli tuo adventu, suscipiant te martyres et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiant et cum Lazaro quondam paupere requiem aeternam habeas.

(*Andante moderato.* Sopranos in unison followed by the mixed chorus. The accompaniment is for muted strings with organ and harps. The ending is *pianissimo.*)

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(The following is a quotation in part from the contribution of Nadia Boulanger to the "Gabriel Fauré" number of *La Revue Musicale,* 1922.)

"INNER gifts, exceptional ones, determined the career of Gabriel Fauré – the balance between sensibility and reason has made its beauty. Marvelously simple, quite without concession, untroubled, it has unfolded in well-ordered fashion, affording to those who were willing to see and understand, the purest example of a fine, fecund, and serene life in art. He made no explicit avowal of a weight of grief, nor even hinted it, and this reticence is the more cherishable in an age which is too eager to spread its troubles before the world and divulge its states of soul. But it is impossible to doubt for an instant that the musician who wrote the *'Élégie,'* the Andante of the First Quartet, *'Prison,'* and so many other moving pages, has not known suffering. Whether life taught it to him or his genius divined it, we need never know, but one conclusion is inescapable: all was tempered in his work by the incomparable sense of order which constitutes its greatness and its lasting quality. His power, free of affectation or roughness, charms,

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dominates, takes possession – his originality, without resort to strategy, revolution, or noise, innovates, renews, builds. His music is inwardly moving; without pose, vain exclamations or outcry, it ponders, loves, and suffers.

"In addition to absolving and sustaining us, the Church can judge and condemn. That side of it the master has never expressed, beyond bare textual obligations. He seems to have conceived religion rather in the manner of St. John or St. Francis of Assisi than St. Bernard, or Bossuet. He looks for and finds in it a source of love and not of fear. This must be accepted if he is to be understood. The religious voice of the musician seems to interpose between Heaven and mankind: generally peaceful, quiet, and fervent, it is grave at times, and sorrowful. Menacing or dramatic – never. Liberated from an excess which would be inappropriate and undesired, it moves with devotion and tenderness in a demure quiet, as if incense-laden. Almost impersonal, it reaches the point of being no more than a living part of the Church. Yet it is neither weak, nor less representative of its creator than its lay sisters which it strangely resembles. When his voices are combined, they vivify the great vaults of our Gothic cathedrals; when they sing

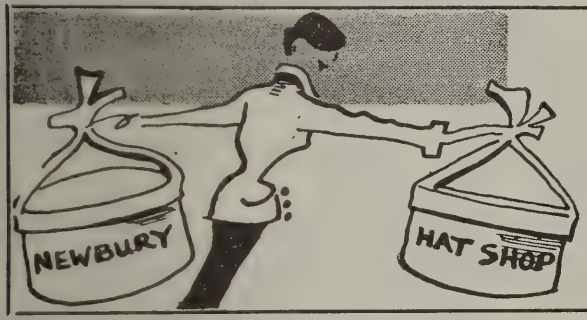
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separately, one is moved to think of the elect of Bourges, of the little saint long and slim one sees at Chartres, the gentle and smiling angels of Rheims, certain buildings of our old French school, frescoes of Fra Angelico. Yet it is true that at the moment itself, one can be conscious of nothing but their pure musical beauty. . . .

"The Requiem is not only one of the greatest works of Gabriel Fauré, but also one of those which do most honor to music and thought. Nothing has been written which is purer, clearer in definition. I shall be forgiven for refraining from an analysis which must pause before every measure if an attempt were made to capture all its points; moreover, this Mass for the dead, so especially conceived, carries with it a feeling of its own which renders technical terms futile. Certainly his musical web, his architecture, his reason and order, are the essential causes of his sovereign beauty, as one could demonstrate with a joy, a pride, and a respect for all the minutiæ of his workmanship. But it is where these attributes end, admirable as they are, that the real Requiem begins. No exterior effect alters its sober and rather severe expression of grief, no restlessness troubles its deep meditation, no doubt stains its spotless faith, its gentle confidence, its tender and tranquil expectancy.

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thing is usual; but with an alteration, a passing note, some special inflection of which he has the secret, Gabriel Fauré gives a new and inimitable character to all that he touches. The end with its linked chords, descending in double measures, strangely recalls an adorable *Agnus Dei* in G major, by Claudio Monteverdi.

" 'The artist must love life, and show us that it is beautiful. Without him, we would doubt.' All that Gabriel Fauré has touched he has sensitized and made cherishable. If anything could truly mitigate for us the thought of death, it would be the image of hope, of serenity which he has made for us."

• •

Charles Maurras wrote in his Ode to Minerva: *"L'œuvre a beau varier, ton ouvrier participe des durées éternelles. Son effort, tant il est facile, est une grâce, et son plaisir, tant il est noble, une vertu. Content de soi, ou, pour mieux dire, tout à fait oublieux de soi, l'homme que tu distrais se livre aux heures éphémères sans en sentir l'aiguillon."**

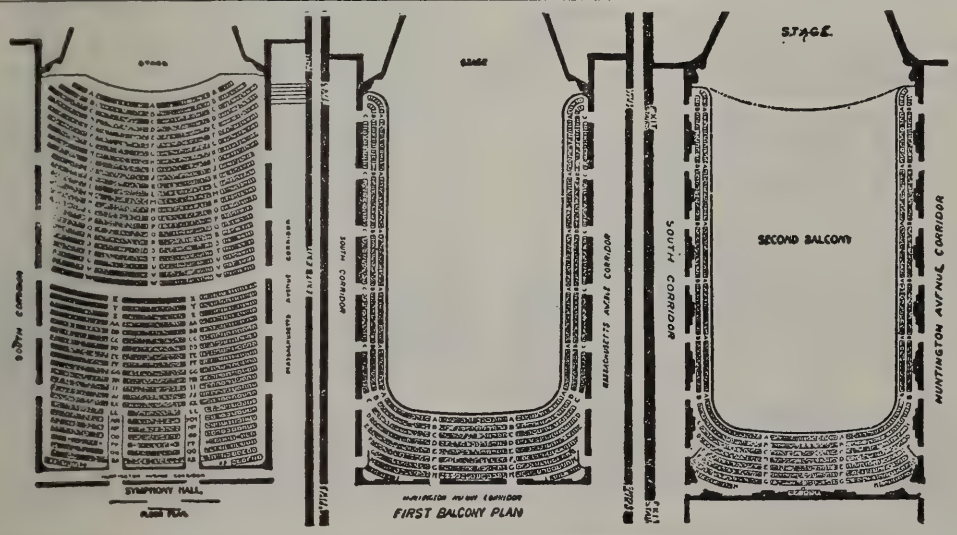
*"Work may vary, but your worker deals with eternity. His efforts, as touched with facility, attain grace, and his pleasure, infused with nobility, becomes a virtue. At peace with himself, or rather oblivious of himself, the man that you beguile gives himself to the passing hours without the prick of trouble."

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IF A MAN lives to the threshold of eighty and labors sixty of his years in the musical vineyard; if he writes much — songs, chamber music, even an opera or two, and these works are duly performed and approved; if he holds honorable posts as organist in the churches of Paris, and heads the Conservatoire as its director for fifteen years; if he is made a member of the Institute, decorated by the Legion d'Honneur; if he is given a testimonial concert by government decree in the presence of officialdom, and is praised, with becoming phraseology, by the Prime Minister himself — then that man will be called an illustrious citizen who has served his art well and received his just reward. Many, probably most people, seeing that those things had happened to the venerable Gabriel Fauré, comforted themselves with the thought that a musician of integrity, industry and modesty had surely had what was coming to him. After all, this mild and deferential old gentleman, with his pretty salon pieces, was no Saint-Saëns, whose fame and music had penetrated to all corners of the earth; no Massenet or Gounod, whose works were enthroned, as if for immortality, at the Opéra. A politician at the Sorbonne, during the magnificent ceremony in his honor, was heard to murmur to his neighbor: "Gabriel Fauré — who is he?"

So was Gabriel Fauré recognized in his time, officially fêted in his old age. The Republic could hardly have done more, and it is agreeable to add that the concert brought the composer a round sum of money when he much needed it. For the rest, he was undoubtedly

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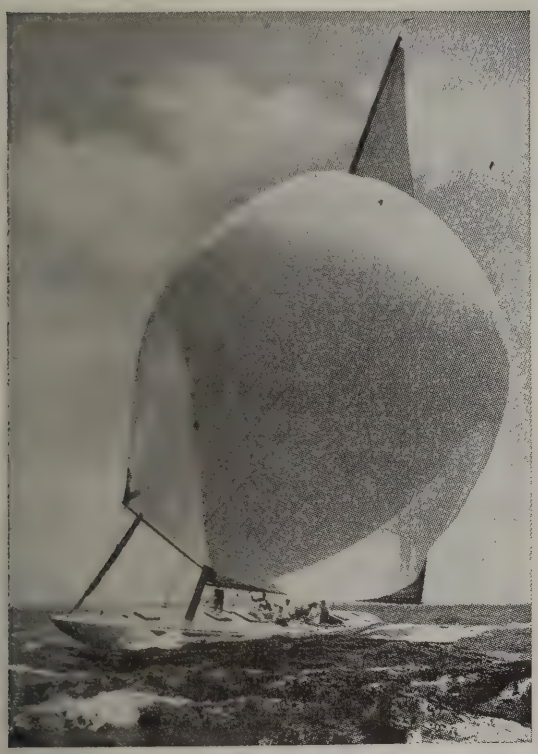
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touched at the national tribute to which the Sorbonne itself was given over, on June 21, 1922, impressed at beholding himself virtually canonized in his own presence. Perhaps the benign and unobtrusive composer was also a bit startled at the brilliant glare of universal attention which fell suddenly upon his snow-white head.

In truth, those who knew Fauré well must have seen something profoundly incongruous in all this. The special, fragile charm which was the essential quality of Fauré's music could not have been really known to more than a very few of these people. His nature was not the sort for public recognition, for it was not the sort for general apprehension. As has happened before, the external circumstances of a "successful" career fell far short of telling the whole story. That story received its juster valuation by a few musicians shortly before his death, by many musicians afterwards.*

* In the year of the national act of homage, *La Revue Musicale* devoted an entire issue to Gabriel Fauré. There were articles by Nadia Boulanger, René Chalupt, Alfred Cortot, J. J. Roger-Ducasse, Charles Koechlin, Maurice Ravel, Florent Schmitt, Emile Vuillermoz. (Excerpts from the article of Mlle. Boulanger are quoted on page 44.) A month before his death, an article appeared in the *Musical Quarterly* by Aaron Copland, in which that discerning musician drew the attention of those outside of France to a music of particular beauty which had until then passed with very little notice. After Fauré's death, there were numerous further tributes, including biographies in book form by Charles Koechlin and Georges Servières, and a paper, subsequently published, which Alfred Bruneau read to his fellow members of the Institute at the Académie des Beaux Arts.

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Fauré has had his posthumous deification by those who pass judgment upon ultimate musical values. This more careful evaluation was bound to come slowly, if only on account of the fact that the composer had never in his life done anything to attract more than the very casual attention which most music receives. He had never put forward any bold innovation such as engages public interest by inducing the clash of lance upon lance. Nor had he courted enormous popular favor by over-ripe tunes in the manner of his immediate masters. A composer who mildly accepts a heritage of sweet euphony in common chords and habitual melodic contours, and turns this familiar matter to his own delicate uses, will be ignored by the multitude hardly less than by the connoisseurs, who will note the bland and unprovocative exterior and turn away without bothering to inquire more closely.

There were even those among his colleagues who had for years looked upon him as no more than an agreeable and talented com-



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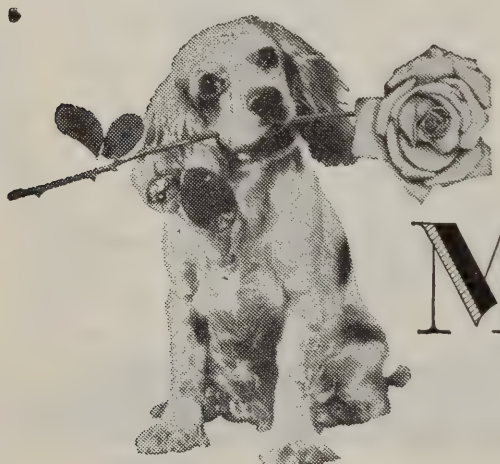
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panion who occasionally wrote pretty little things. When this pleasant musician showed no disposition at fifty to settle back into an easy routine, but continued to refine and improve upon his creative work, there came a more considered scrutiny of his music piece by piece, a dawning perception at last of the elusive values beneath its seeming suave and featureless surface. This appreciation grew by gradual stages, from year to year; so likewise did Fauré's own inner mastery. And as the fulsome tides of romanticism began to recede, that light aroma of his music, compounded of symmetry, reticence, and delicate feeling came to be more clearly perceived. "A classicist," Paul Landormy has called him, "but a classicist of the French type, more closely related to Couperin and Rameau than to Mozart or Beethoven, of live and delicate sensibility, capable of all the subtleties, of all the fine shades of emotion. His language, always moderated, is like well-bred discourse. He never raises his voice too high. He works in quiet colors. He is most discreet. He leaves much to be inferred. And his reserve is sometimes quite as eloquent as louder outbursts."

The growth of Fauré's music in the general estimation progressed rapidly enough after his death — within the borders of France. Eulogies by French writers have been without number. But most have noted a special quality in his music which seems to bar it to the non-French understanding. "To speak of Fauré," wrote M. Landormy, "is to speak, in a way, of what is most intimate and most secret in the genius of France." And Emile Vuillermoz has probed this phenomenon of national limitations more deeply: "It is difficult to speak not only of the 'Requiem' but of all Fauré's works to listeners not born on French soil. This music has such a special accent and buries its roots so deeply in French ground that it is almost incomprehensible when it leaves the frontiers." But Fauré's champions are not quite exclusively French. Aaron Copland wrote, even while the composer still lived: "It is time

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to give Fauré his rightful place in contemporary music. France has already done so, and sooner or later other nations, we believe, will do likewise." M. D. Calvocoressi, that most perspicuous of musical observers in England, noted and echoed Mr. Copland's hopes. He wrote (in the *Musical Times,* December, 1924) after Fauré's death: "One vainly wonders why Fauré's music, with its perfect Atticism and far-reaching originality should have remained neglected or underrated outside France. It is precisely the kind of music that would be expected to attract and retain the attention of all cultured and sensitive music-lovers. Let us hope that very soon the truth of Mr. Copland's statement, that 'it is time to give Fauré his rightful place in contemporary music,' will be universally acknowledged and acted upon."

Optimism of this sort has been known to find its reward in fulfillment – provided the believer has a reserve fund of patience at least equal to his faith. Thirty-two years have passed since the words of Copland were written, and as many since Nadia Boulanger wrote her illuminating appraisal of the "Requiem," quoted in this publication. The prediction of Fauré's apostles for a more universal acceptance of his music may yet some day come true.

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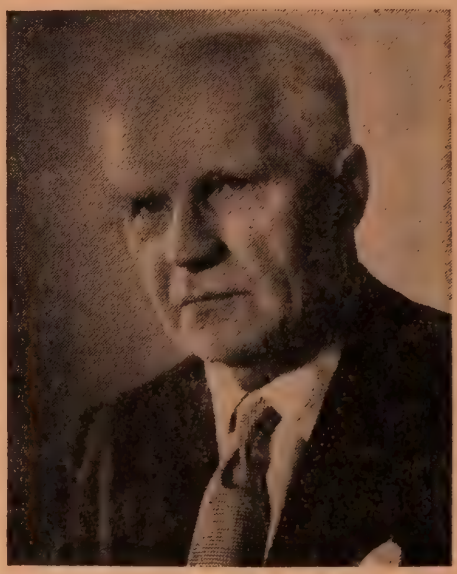
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SEVENTY-FIFTH SEASON, 1955–1956

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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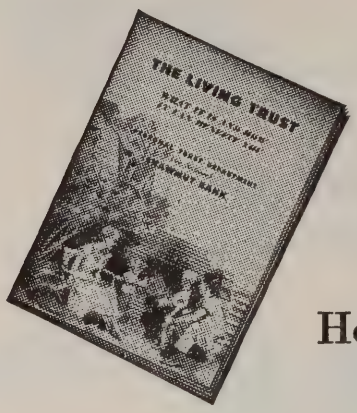
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A PROGRAM TO EVOKE MEMORIES

The program which Leonard Bernstein has made for his present visit, while not officially for a memorial occasion, bears many memories of concerts under the direction of Serge Koussevitzky. The little Symphony in A major which Mozart composed at the age of 18 was introduced at these concerts by Dr. Koussevitzky October 16, 1936, and was repeated in three later seasons. Stravinsky's Capriccio was one of the works by this composer which was published by Dr. Koussevitzky's *"Edition Russe."* It had its first American performance here on Dec. 19, 1930, and was likewise repeated several times, Mr. Sanromá in each case playing the solo part (excepting the last performances, February 11–12, 1949, when Soulima Stravinsky was the soloist). Moevs' "Variations" were commissioned by the Koussevitzky Music Foundation and had their first performance by the Symphony of the Air under Mr. Bernstein's direction in New York City on February 3 last. Prokofieff's Fifth Symphony had its first American performance under the direction of Dr. Koussevitzky on November 9, 1945 and was introduced by him in that season to New York and other cities.

• •

EXHIBITION

An exhibition of pictures by the Boston Society of Water Color Painters is now on view in the gallery by courtesy of the Boston Museum of Fine Arts. They are as follows:

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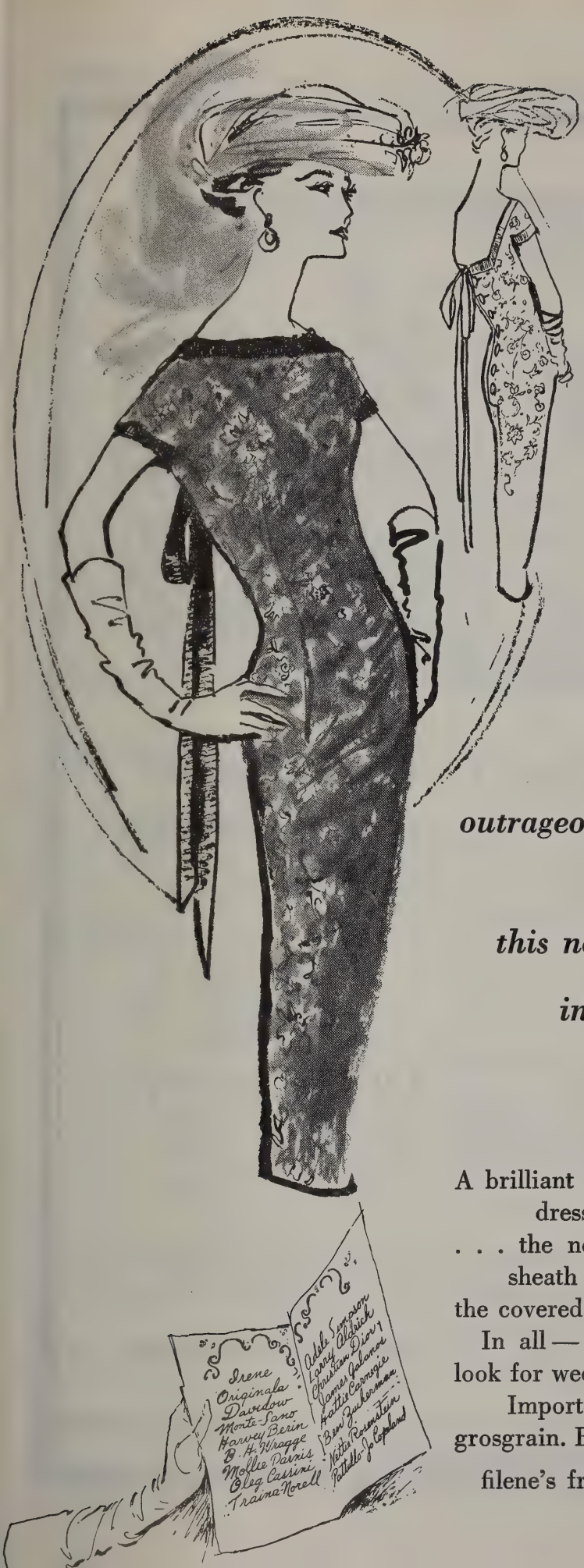
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Eighth Program

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LEONARD BERNSTEIN, *Conductor*

MOZART .....Symphony in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

MOEVS .....Fourteen Variations for Orchestra

STRAVINSKY .....Capriccio, for Piano and Orchestra

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto
(Played without pause)

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PROKOFIEFF .....Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the school, 1942, and joined the faculty in the same capacity in 1946. He has appeared with many orchestras here and abroad as guest conductor. He was director of the New York City Symphony, 1945–48. In the last two seasons he has conducted concerts of the Symphony of the Air. He has written the Symphony *Jeremiah,* the ballets *Fancy Free* and *Facsimile,* the operas *Trouble in Tahiti* and *Candida* (not yet performed), *The Age of Anxiety* for Piano and Orchestra, a Serenade for Violin and Orchestra, and the Broadway musicals *On the Town* and *Wonderful Town.*



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SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936. It was repeated November 12, 1937, December 27, 1940, and March 3, 1944, under the direction of Serge Koussevitzky.

The score requires a string orchestra with 2 oboes and 2 horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).





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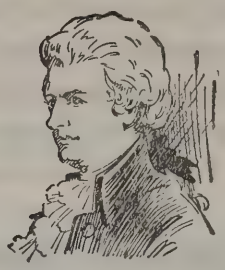
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Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — Koechel's Catalogue puts this as thirty-seventh in the chronological list of symphonies. He had lately visited a number of Italian cities with his

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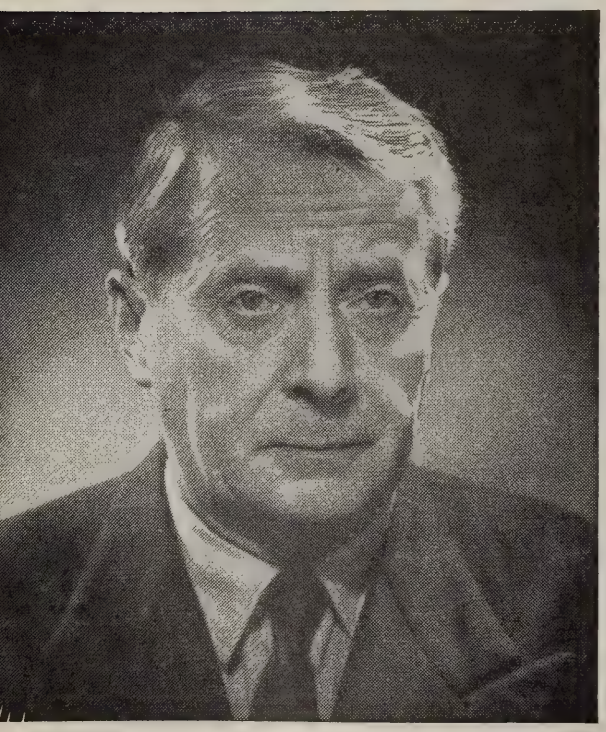
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father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never paused long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for



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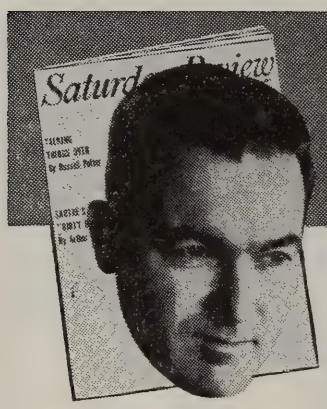
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doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar instrumentation, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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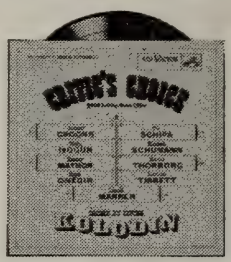
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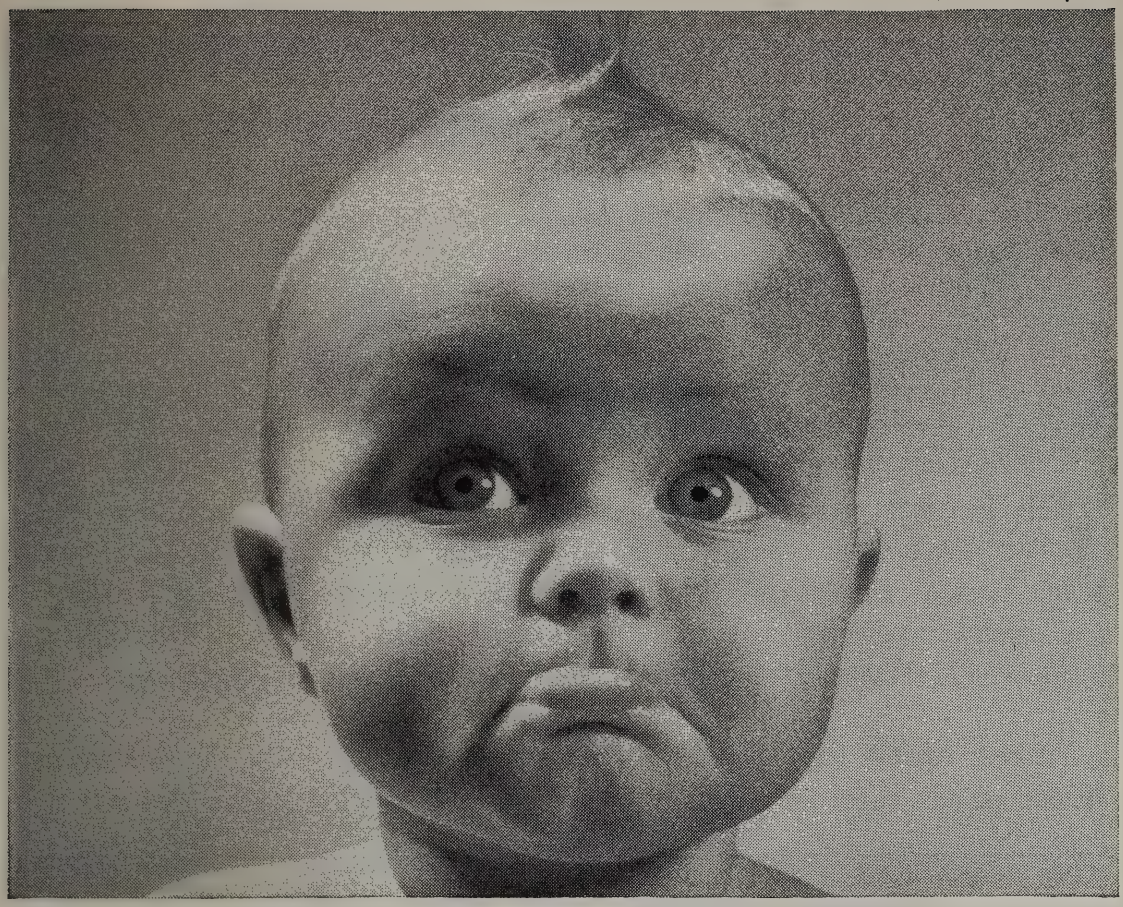
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Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Forces, he studied with Nadia Boulanger

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from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was awarded a Prix de Rome and studied in that city until 1955. In Rome he composed several works, including these Variations. He is now on the music faculty at Harvard.

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JESÚS MARÍA SANROMÁ was born in 1903 in Puerto Rico of Catalonian parents. He was sent to the United States by the Puerto Rican government in 1917 and studied at the New England Conservatory of Music in Boston. Later teachers included Mme. Antoinette Szumowska, Alfred Cortot and Artur Schnabel. He was soloist with the Boston Symphony Orchestra for a number of seasons, his repertory including new concertos by Toch, Falla, Ravel, Dukelsky, Piston, and earlier works as well. Stravinsky's Capriccio he introduced on December 26, 1930. Mr. Sanroma now makes his home in Puerto Rico, visiting this country for annual tours. His last appearances with the Boston Symphony Orchestra in Boston were on October 22–23, 1948, when he was heard in Ravel's Concerto.



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CAPRICCIO FOR PIANO AND ORCHESTRA

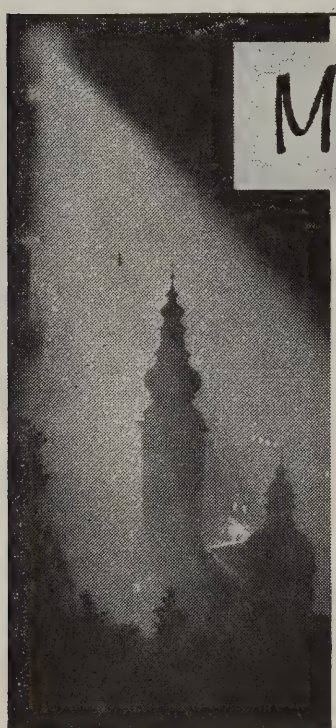
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris,* on December 6 following, Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931, and repeated it in Boston, under the composer's direction, December 1, 1939. There was another performance February 11, 1949, when the composer conducted, and his son Soulima Stravinsky was soloist.

The orchestration is as follows: wood winds in threes, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called *'Capriccio,'* that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the



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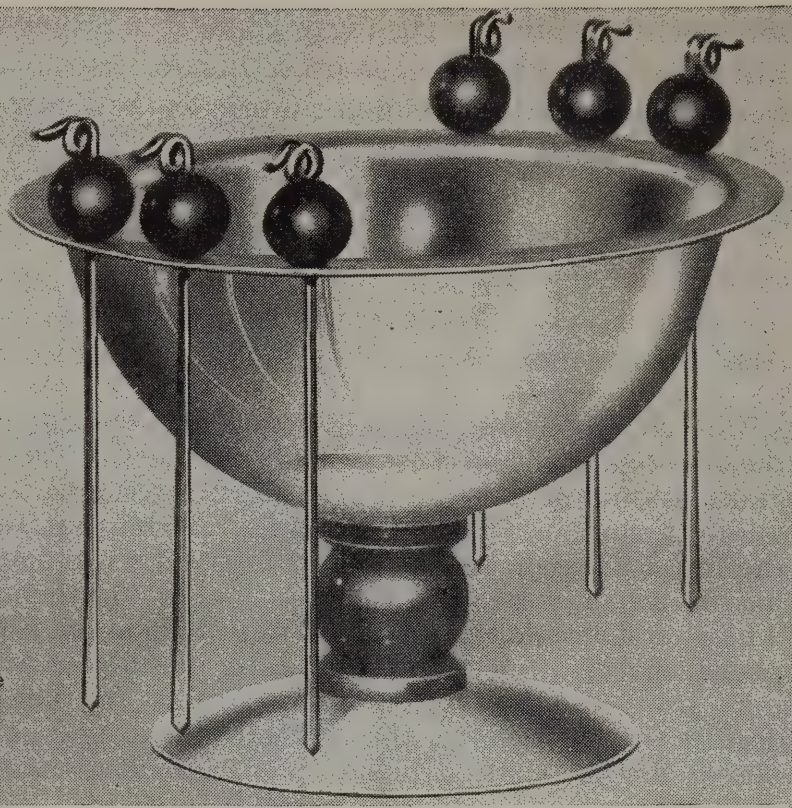
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seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of fugato instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio,* I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio,*" writes the program annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an

* Not the "eighteenth century," as erroneously quoted in the English translation.



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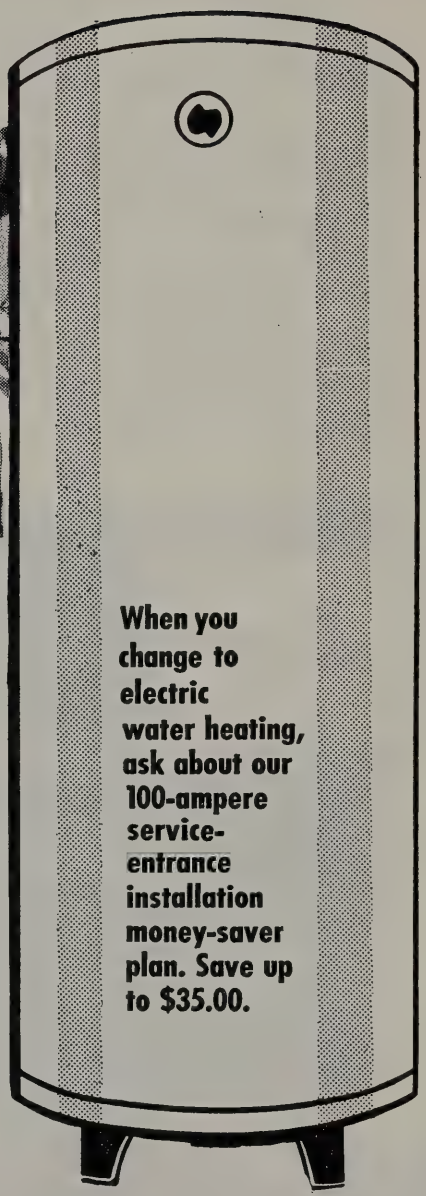
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overture. It is preceded by an Introduction interchanging between Presto and Doppio movimento (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The Presto depends largely for its effect on trills, with rushing scales in the orchestral strings, and the Doppio movimento has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, a moto perpetuo, based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

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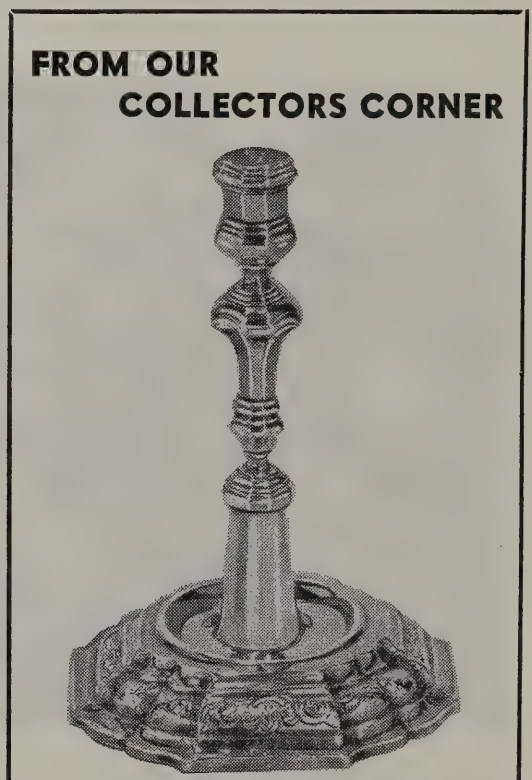
STRAUSS IN HIS LETTERS

The article here quoted from the Sunday Supplement of the "London Times" is a review of two publications in Europe bringing to light correspondence of Richard Strauss. They are: "Richard Strauss und Joseph Gregor: Briefwechsel, 1934-1949." Salzburg: Otto Müller Verlag. "Hans von Bülow and Richard Strauss: Correspondence." Edited by Willi Schuh and Franz Trenner. Boosey and Hawkes.

It is rather more than six years since Richard Strauss died and there is no sign of any declining interest in his work, no "trough" in his reputation. His operas, particularly, enjoy a greater vogue than ever in German-speaking countries, while the youngest school of critics in this country shares with Mr. Ernest Newman a delighted interest in the works of his last years which others have dismissed as senilely repetitive.

Strauss himself was a confirmed believer in the worth of his own music and very willing that the public should be admitted, so far as





possible, to its secrets. The first volume of his correspondence with Hugo von Hofmannsthal appeared in 1926, the final and complete edition in 1954. After Hofmannsthal's death in 1929 Strauss corresponded first with Hermann Bahr and then with Stefan Zweig in the hope of finding a new librettist; and if the present interest in his music is maintained, we shall no doubt be able to read these letters in a few years. Zweig wrote the libretto of *Die schweigsame Frau,* based on Ben Jonson's *Silent Woman,* but the political unpleasantnesses on the occasion of the first night convinced Zweig that, as a Jew, he could not hope to continue a fruitful collaboration with Strauss. Even before this he had suggested the name of Joseph Gregor as his successor; and, although Strauss was at first unwilling to believe the change necessary, Gregor was in fact the librettist for his next three operas — *Friedenstag, Daphne* and *Die Liebe der Danae.* The correspondence between the two men began in June, 1934, and lasted almost until Strauss's death. It consists of 205 of Strauss's letters and 140 of Gregor's.

The collaboration was never that of equals. Strauss, with memories of Hofmannsthal, expected his meaning to be understood at the merest hint and took the most sophisticated refinement of language for



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granted. His position as the immensely successful *doyen* of German music plainly impressed Gregor almost to the point of paralysing him. Gregor himself was a hard-working historian of art, recommended by Zweig for his knowledge of the theatre. His indefatigable industry issued in histories of the theatre and the opera, books on Shakespeare, Pericles and Alexander the Great – a man of knowledge rather than taste, a scholar rather than a poet. Strauss made a bargain with him (entirely one-sided, of course) at the beginning of their collaboration; in the "workshop" no offence should be taken and all criticism – that is, of Gregor's work by Strauss – should be absolutely direct. The system worked wonderfully, for Strauss. Poor Gregor was told that his verses were bombastic and banal, that his diction was that of the traditional librettist, his ideas those of a village schoolmaster, his scenes *(plump und gedankenarm)* written in the study and not imagined on the stage. In between whiles Strauss would ask for something "more in the style of Kleist" or "can you find a simpler (Goethean) version?" Writing of the revisions he needs for *Daphne,* he says:

> More balanced verse-construction, avoidance of feminine word-endings whenever possible, avoidance of small, generally superfluous words to fill up the lines, avoidance of subordinate clauses beginning with "while," etc. – you see what I mean.

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Without asking Gregor he consulted Lothar Wallerstein and Clemens Krauss, and if his victim complained, he either ignored the letter or reminded him, with the charm and patience which come so easily to the great, of his promise not to take offence. He even warned him to be on his guard against "the true and genuine enthusiasm" with which, poor Gregor explains, he had written a passage considered unworthy of retention by Strauss. No wonder that the librettist's letters show some jealousy of Hofmannsthal, whose merits are perpetually contrasted with his own failings. No wonder that, when he is finally excluded from collaboration on the text of *Capriccio* and his place taken by Krauss, he cannot resist a detailed criticism of the result. Yet his letters breathe an infinite respect for his tormentor and he ignores Strauss's request for a less formal address, preserving by instinct the *verehrtester Herr Doktor!* of the earliest days. His enthusiasm even carries him so far as to prefer the end of *Friedenstag* to the last movement of Beethoven's ninth symphony. He finds it "more monumental and dome-shaped *(monumentaler und kuppelhafter).*"

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serves our purpose, in that Strauss found himself compelled to explain in detail his views on opera, views which he could take for granted in a poet of Hofmannsthal's stature. Some of his most revealing remarks are contained in the letters in which he acknowledges the receipt of Gregor's latest works – particularly the *Weltgeschichte des Theaters* at the beginning of the collaboration and again, on the occasion of a new edition, in 1944. Wagner, Strauss believed, was a greater dramatist than Goethe, and *Tristan* represents the culmination of 2,000 years of dramatic history. Only three ages are worth consideration – that of the Greek dramatists, the seventeenth-century in Spain and England and the Wagnerian era, with its final culmination in Strauss himself. It was the "invention of the modern orchestra" which made this last period possible and led to the superseding of the spoken drama by the opera. For only by means of the orchestra was it possible to represent in symbols Goethe's "incommensurable," that region of feeling to which words alone are unable to penetrate. The old opera, in which the orchestra's chief function is to accompany the voices, is still bound by the restricting power of words and "the first two bars of the *Tristan* prelude tell the hearer more than the finest poetry." The "spiritual

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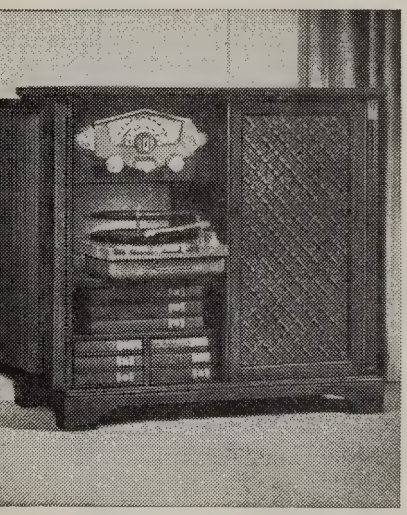
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counterpoint" of the third act of *Tristan* opened the way for the *Nervenkontrapunkt* of *Salome* and *Elektra,* the final development of Greek emotion. Strauss would reduce all Verdi's operas before *Aïda* to concerts containing only the finest arias. "A joke such as Verdi's *Macbeth* is impossible for any cultured audience. Even Mussolini once said to me in Rome that this was 'a bad opera.' " *Otello* he regards as an unworthy simplification of Shakespeare's play, though *Falstaff* has his unqualified admiration. Finally he quotes with approval an observation of Cosima Wagner's overheard at breakfast in the Villa Wahnfried during 1891. Felix Mottl had inadvertently referred to Bruckner's "beautiful melodies," whereupon Cosima struck the table. "Melody?" she cried. "Who has melody? Mozart had melody, Beethoven, Schubert, 'the Works' (Wagner's) have melody, apart from that nobody." It might almost be a breakfast scene at Berchtesgaden fifty years later, with an unwary understrapper of the Führer's daring to mention the achievements of some allied general.

Fortunately, though, Strauss's practice was no more wholly consistent with his theory than that of any other great man. Although he showed such exacting taste in the form, language and sound of his librettos, we find him reminding poor Gregor that not more than one third of the



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words are intelligible to the public in any opera. And in spite of his contempt for the older Italian opera he asks Gregor to take as a model for one of Midas's arias in *Die Liebe der Danae* the "beautiful aria from *L'Elisir d'Amore* recorded by Caruso" – presumably "Una furtiva lagrima." It is surprising, too, that he should so much have admired the works of Sardou and Dumas *fils* (which he seems to have read in German), bearing as they do little relation to the Greek dramatists, to Calderon, Shakespeare or Wagner. All through this correspondence, in fact, it is possible to trace two sides of Strauss's character. On the one hand, we see the musician, absolutely confident of his powers and moving with instinctive ease in his own, purely musical domain. On the other stands the man of the theatre, equally sure of the effect that he wants, but dependent on his partner for the scaffolding and irritated almost beyond endurance by lack of comprehension and by any failure to supply exactly what he needed. That this was so is shown by the fact that he finally wrote much of the text for his final *Capriccio* himself. Gregor's unforgivable fault, in Strauss's eyes, lay simply in the fact that he was not Hofmannsthal. His pathetic suggestions again and again remind Strauss of the collaborator that he has lost – the fantastic



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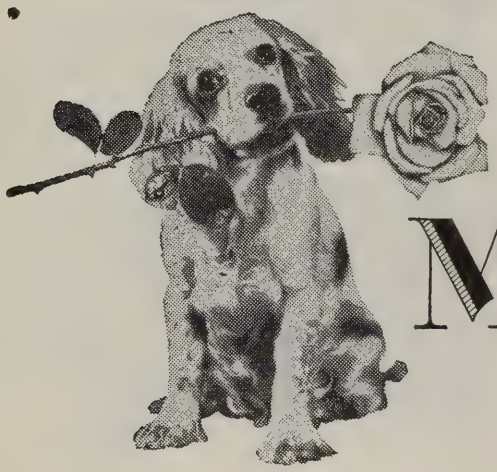
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imagination, the instinctive understanding of music, the easily borne knowledge of European literature and, perhaps more than all else, the confident bearing of an equal. It was surely the Parisian ease and confidence, as much as the pure stagecraft, of Sardou and Dumas that attracted Strauss.

An interesting parallel to this enthusiasm of Strauss is to be found almost sixty years earlier in his letters to Hans von Bülow. These cover the years from 1883 to 1893 – that is to say, Strauss's twenties. In one of his letters from Munich he writes with enthusiasm of Boieldieu's *Jean de Paris* and Delibes's *Le Roi l'a dit* – "charming, agreeable, witty, gay music." The man of the world already shows throughout this correspondence, though much of it is devoted to local musical politics which have now lost their interest. Von Bülow's attitude to this young man, more than thirty years his junior, is not merely paternal. He has recognized these extraordinary gifts and does all in his power, by advice and encouragement, to smooth the young composer's path. It was the period of von Bülow's great championship of Brahms and many of his earlier letters come from Russia. He deplores the barbaric taste of his Russian audiences – "the grossly prejudiced attitude of the Asiatic Bruckners," as he puts it, who want "cor anglais, harp and the whole of the percussion" added to Brahms's austere scores. He makes an exception for Tchaikovsky (no friend of Brahms's music) whom



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he finds "one of the nicest men I ever met in my life, so tolerant and glad to praise his colleagues, in short a model specimen." He answers Strauss's praise of French operas by saying that both Cherubini's *Water Carrier* and Boieldieu's *Jean de Paris* are "fundamentally sound scores." Weber's *Die drei Pintos,* on the other hand, though edited by Mahler, wins his absolute disapproval and he prefers Gevaert's *Quentin Durward,* a work which has not kept its place in the repertory. Mahler impressed Strauss as a conductor — he could hardly have known his compositions — and particularly by the tempi he adopted in his performances of Wagner's music.

These letters, unlike the correspondence with Gregor, have been translated into English, though their intrinsic interest to any but the Strauss specialist — who must be presumed to know German — is small. In his foreword the translator, Mr. Anthony Gishford, acknowledges the help of two distinguished German musicians living in this country, and apart from a few ambiguities ("a good string quintet of 62 men") the technical terms are correct enough. The text of the main body of the letters, however, is most unsatisfactory and suggests that the translator was in need of one English schoolmaster rather than two German musicians. He would at least have corrected such a barbarism as "I lie down under this setback."

How does Strauss emerge from these letters written at the beginning



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and end of his long life? He clearly remained very much a man of his age and country, an upper-middle class German brought up in the era of Germany's first, intoxicating expansion as a world Power. He never pretends indifference to material comfort or material success, though both volumes contain examples of his refusal to compromise over matters of artistic principle. As a young man he appears already completely confident of his powers, though he has the good manners to defer to von Bülow's judgment. This confidence did not diminish; and his attitude to his own music at the end of his life will hardly attract those whose upbringing has led them to regard a show of modesty as part of the social code. He plainly regarded his operas as having a prior claim to the consideration of every German or Austrian *Intendant* and complains loudly that first-class singers are engaged from abroad for Wagner or Verdi while his works are sung by the local company. Nor does he seem to admit much distinction in their relative value. He makes a spirited plea for reviving his early *Guntram,* on the grounds that it contains the seeds of his later development, and only his silence on the subject of *Die aegyptische Helena* might be taken to suggest that he regarded this as a less successful piece. His virtual dismissal of all non-Germanic music is, of course, again characteristic of his age; and the old master's view of the art as a Germanic preserve is, in a sense, more provincial than the young conductor's wider views. Not that we should really expect creative artists to have wide interests, for they are concerned only with other men's work in so far as it feeds their own powers. It would not be difficult to find a comparable provincialism — or perhaps particularism is the better word — in the attitude of J. S. Bach or Verdi; and the wider interests





of such a citizen of the musical world as Mahler often constituted a danger to his purely creative work.

There is little in these letters to tell us of Strauss's hopes or fears for the future of music. He clearly saw himself as the last representative of the great German musical dynasty, and he is interested in defining his relationship to the past rather than in predicting the future, over which he had no control. The position of a great man who continues his work into old age and finds himself out of fashion a whole generation before his death is a painful one. If Strauss was embittered, there is little evidence of it here, though it is possible that his lack of sympathy with the musical present redoubled his interest in the past. It is difficult to believe that the operas whose genesis we follow in the correspondence with Gregor will ever rank with even the lesser products of his collaboration with Hofmannsthal; and of all the music written during the last thirty-five years of his life *Capriccio* seems most likely to survive. The collaboration with Gregor could hardly have borne lasting fruit, for it involved Strauss in endless irritation, in third-party consultations and a general network of diplomacy suited to the production of an international trade agreement rather than a work of art. Yet all students of operatic history, as well as lovers of Strauss's music, will be grateful for these documents and they will provide essential material for the writer of that definitive study of the composer and his music which still remains to be written.

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STRAUSS: THE MIDDLE YEARS

By ERNEST NEWMAN

(From the "Sunday Times," London, January 29, 1956)

THE work of most composers who have achieved a goodly length of days falls naturally into three "periods": in the first his genius is finding its feet; in the second he has attained complete mastery of his thinking and his craftsmanship; while in the third he subconsciously outgrows that harmonious and seemingly entire musical self and begins exploring regions of the spirit the existence of which in him neither the world nor he himself had previously suspected. It is thus, for example, that a Wagner comes to end his days with a "Parsifal," a Verdi with an "Otello" and a "Falstaff," a Strauss with the fine thinking and exquisite workmanship of the works of his extreme old age.

The case of Strauss, however, is peculiar in that he seems at first sight to have had no middle period of the established type. The general public knows him only by the series of symphonic poems which ended in 1903 with the Sinfonia Domestica, and by the four operas — "Salome," "Elektra," "Der Rosenkavalier" and "Ariadne auf Naxos" — that fall



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between about 1904 and 1915-16: "Die Frau ohne Schatten" (1914-17) belongs to this period, but it is almost unknown outside the German operatic world.

The final period is also relatively little known to the ordinary music-lover; it begins with the renewed collaboration of the composer and Hofmannsthal in "Arabella," comprises a new series of stage works from "Die Aegyptische Helena" to "Capriccio," and winds up with the handful of "octogenarian" works to which I have already referred.

So far as the public at large is concerned, then, there is a decade or so from about 1911 onwards during which Strauss appears to have been producing only works of secondary importance. To the more intensive student, however, not only of his public work but of his mind as revealed in his correspondence, this apparently barren stretch of country is of the greatest interest. Half deliberately, half instinctively he was turning his back on his own mental past: he had said goodbye to both the world of high heroic tension to which he had given final expression in "Elektra" and the world of complex romantic comedy realised in "Der Rosenkavalier." We see him keeping himself from growing ring-rusty (to borrow a convenient term from the boxing world) by a last contact with orchestral music on the big scale in such

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works as the Alpine Symphony and the "Festliches Praeludium," by coquetting, as in "The Legend of Joseph" and "Schlagobers," with the idea of raising the ballet to a loftier status, and finally by a resort to the serio-comedy of everyday life as in "Intermezzo."

The third reorientation proved to be the most significant of them all; for it was partly the cause, partly the effect, of a deep-seated change in his musical constitution. His main urge from now onwards was to be in the direction of greater simplicity both of dramatic purpose and of musical style. He would take up classical mythology again, but now only in a lighter, more clarified form; and above all he would aim at the creation of a new practical relation between the various factors of opera.

• •

To the attempted solution of this last problem he had been gradually drawn by his vast experience not only as composer but as conductor of his own and other men's operas. The first-fruits of his new thinking on this complex subject are seen in his long preface to the score of "Intermezzo."

To achieve his new ideal of a musical-dramatic unity that should be crystal-clear to any ordinarily intelligent listener he would require not only a literary text of the right kind — simple in substance yet comprehensively expressive — but a new handling, first of all of that "explanatory" matter of an opera for which the classical masters had

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found a makeshift solution in either plain speech or pseudo-musical recitative, then of the practical dynamic relations between voices and orchestras.

"Ariadne auf Naxos" had disclosed to him the advantages of an orchestra of chamber music dimensions for certain dramatic purposes; and he now envisaged a new and more pellucid orchestral texture through which the words would cut so clearly that the audience would be able to follow the stage action and the dramatic psychology without difficulty. The full "symphonic" power of the orchestra would be reserved for episodes of supreme emotional expansion, during which music could take charge so completely that point-to-point perception of the works would be a matter of minor importance.

He was feeling his way, in fact, towards a new operatic *genre,* closer to ordinary life than the traditionally heroic, in which no factor was to be egoistically disregardful of the others. It is significant that in his correspondence at this time there keep cropping up such expressions as "simplicity," "conversational style," "conversation piece"; and finally "Capriccio" bore the actual title "a conversation piece for music."

The summing-up of it all is that it is precisely because so many people have failed to understand what it was that Strauss was aiming at in the works of his last period, but have made the mistake of judging them by criteria derived from his earlier practice, that the works of that final period have received in some quarters a species of "criticism" that has done them much less than justice.





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February 17 marks the 100th anniversary of the death of Heinrich Heine. The following editorial appears in the "Musical Times" for March.

FEW poets have made so strong an appeal to musicians as Heinrich Heine, the centenary of whose death we have just celebrated. Is there any other whose verses have been set with enthusiasm by Schubert, Schumann, Brahms, Wolf, Liszt, Franz and Strauss and today by Dallapiccola? Foreigners, indeed, have always been particularly attracted by his poetry. Almost all the great Russian composers – Balakirev, Borodin, Mussorgsky, Tchaikovsky, Rachmaninov, Medtner and Rimsky-Korsakov – set his poems to music and César Cui was the first to take his "William Ratcliff" as the subject for an opera. Wagner found the story of *The Flying Dutchman* in Heine's "Memoiren des Herrn Schnabelwopski" and "Die Wallfahrt nach Kevelaar" has been set as a choral ballad by at least three composers, including Humper-

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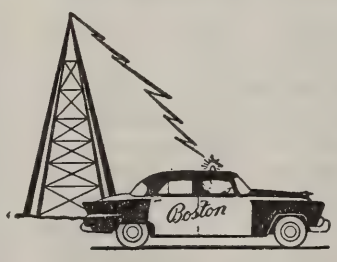
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dinck. Fascinating and odious, he was the crony – friend is hardly the word – of all the musicians who were active in Paris during the third and fourth decades of the last century. Meyerbeer, whose rich German-Jewish banking background was so like Heine's own, appointed him as his press agent there (perhaps the earliest example of such an office) while he himself was working in Berlin. But Meyerbeer refused to set a volume of his verses as songs and so earned Heine's persistent and infinitely dangerous hatred. "Heine's name is surely inscribed in the temple of immortality," observed one of his more pompous admirers. "Yes, indeed," answered Liszt, "in mud."

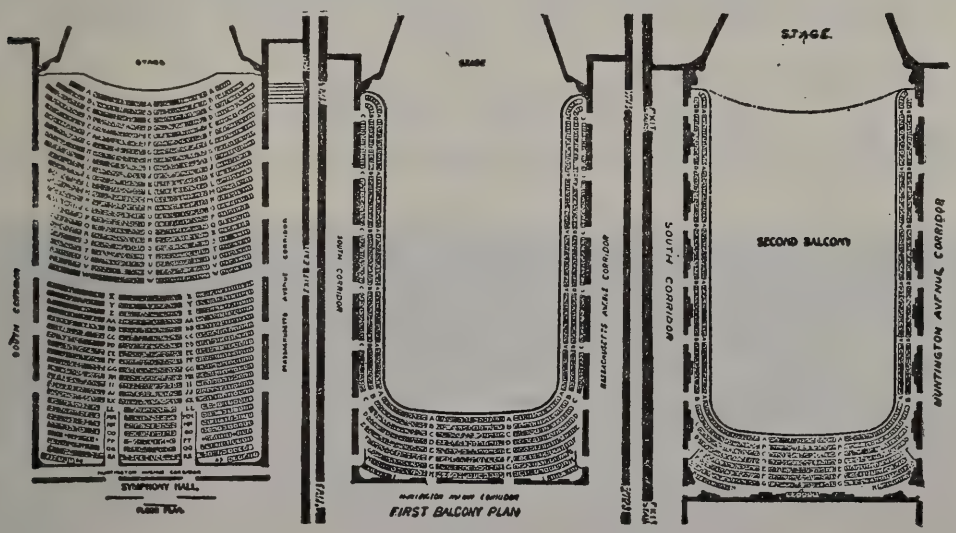
What qualities had Heine's poetry that so attracted musicians? First of all an extraordinary simplicity, combined with great musical sweetness of diction. His language is often as prosaic as Wordsworth's, his verbal economy almost bald compared with the flowery period of his contemporaries. But beneath this deceptively simple exterior there was a wealth of longing, passion, bitterness, wit and sheer hatred which seemed to cry out for musical expression. The more literary-minded

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composers, such as Schumann and Liszt, were obviously fascinated by the musical possibilities inherent in Heine's habit of ending an apparently innocent, pathetic little poem with a deadly thrust — the gambit so much admired and so successfully imitated by A. E. Housman. Liszt caught this wonderfully in his setting of "Anfangs wollt' ich fast verzagen," whose final line was copied almost word for word by Housman in "Is my team ploughing?" And today the last of Dallapiccola's three Heine songs "An Mathilde" shows this same appreciation of the sweet-bitter flavour of these poems.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945. It was repeated December 14–15 in the same season. The most recent performances were on November 5–6, 1948.

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PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), de-

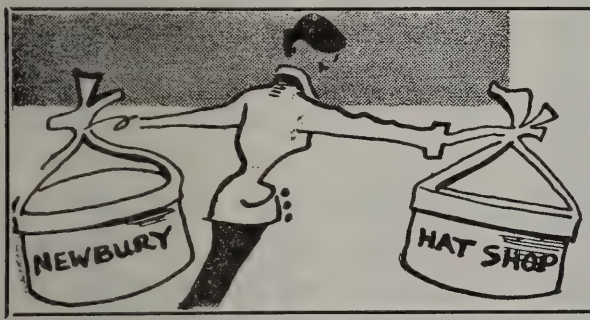
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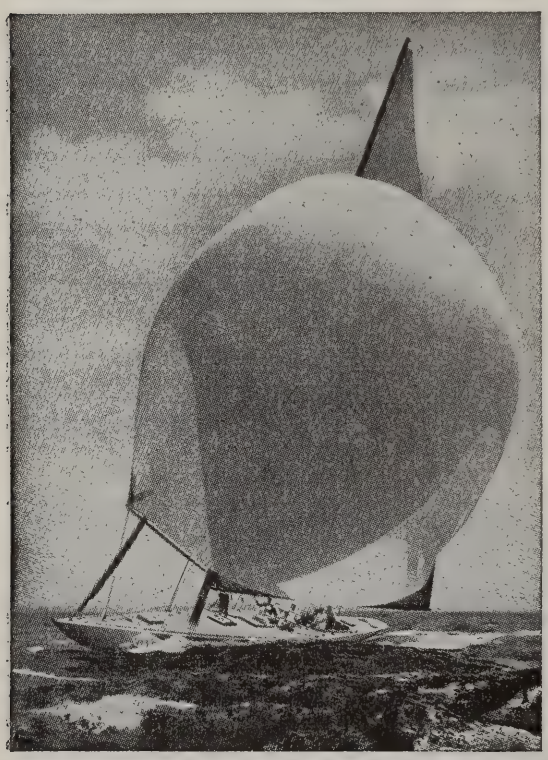
scribed the Fifth Symphony. Prokofieff told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible.*"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a

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staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, Adagio, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth espressivo by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens Allegro giocoso, and after a brief tranquil (and reminiscent) passage for the divided 'cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

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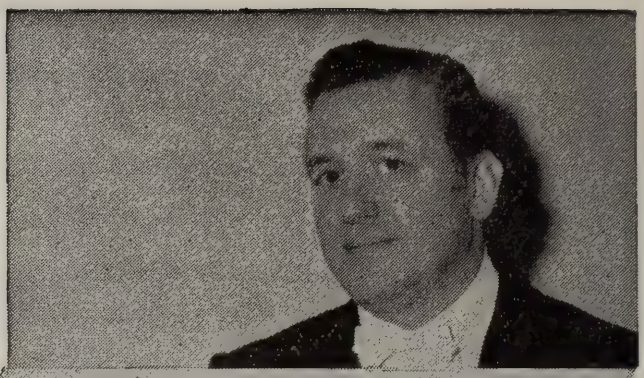
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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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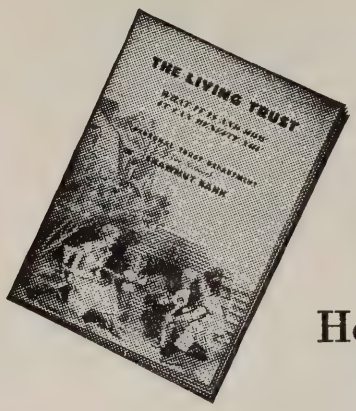
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The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the Theatre will precede these on the two previous week-ends, July 6 through 15.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through August 8) will include the Kroll String Quartet, The Beaux Arts Trio, Rudolph Serkin, piano, and Zino Francescatti, violin, Margaret Harshaw in a group of lieder, the Brass Ensemble of the orchestra, and the Boston Symphony Woodwind Quartet.

Subscriptions are now being filled at the subscription office for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows.

SERIES A

Friday Evening, July 20

BERLIOZ Overture, "The Roman Carnival"
DEBUSSY "Prelude to the Afternoon of a Faun"
RAVEL Rapsodie Espagnole

BRAHMS Symphony No. 2, in D major
Conductor: CHARLES MUNCH

Saturday Evening, July 21

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Sunday Afternoon, July 22

ROSSINI Overture to "L'Italiana in Algeri"
BARTOK Concerto for Orchestra

SCHUBERT Symphony No. 7, in C major
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 27

BEETHOVEN Overture, "Leonore" No. 2
PETRASSI Concerto for Orchestra No. 5

TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: CHARLES MUNCH

Saturday Evening, July 28

HANSON Elegy in Memory of Serge Koussevitzky
SCHUMANN Piano Concerto in A minor
Soloist: RUDOLF SERKIN

HONEGGER Symphony No. 5
DEBUSSY "La Mer"
Conductor: CHARLES MUNCH

Sunday Afternoon, July 29

HANDEL Concerto Grosso in D minor, *Op.* 6, No. 10
HINDEMITH Violin Concerto
Soloist: RUTH POSSELT

MAHLER Symphony No. 1, in D major
Conductor: RICHARD BURGIN

SERIES C

Friday Evening, August 3

BARRAUD Suite
FALLA "The Three-Cornered Hat"
RAVEL Piano Concerto
Soloist: JOCY DE OLIVEIRA

STRAVINSKY Ballet, "Petrouchka" (Complete)
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Saturday Evening, August 4

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(*Continued on page 35*)



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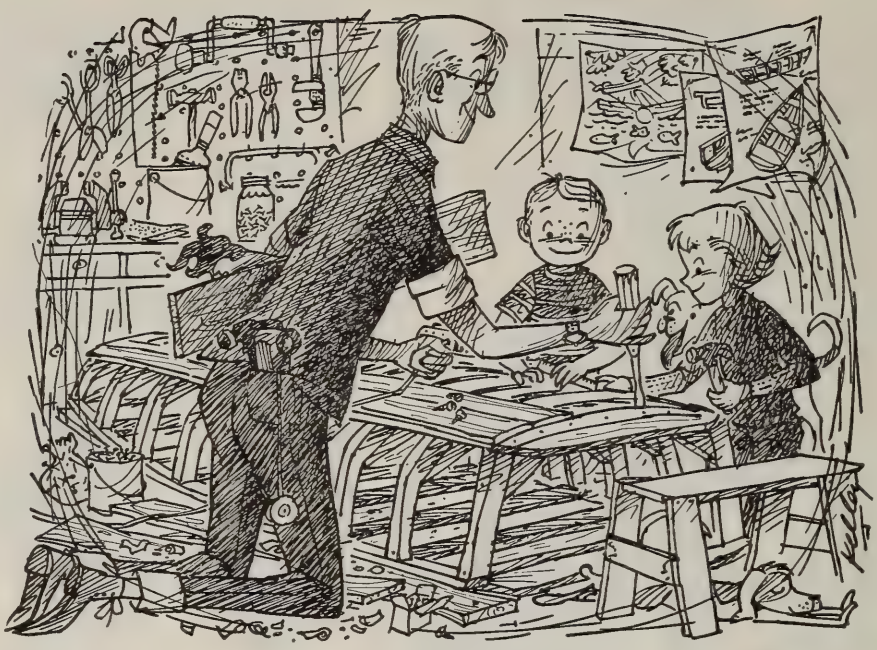
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HANDEL.....Suite for Orchestra, "The Faithful Shepherd"
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I. Introduction and Fugue
II. Adagio
III. In Tempo di Bourrée
IV. Pastorale
V. Finale

HONEGGER.....Symphony No. 3, "Liturgique"

I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
III. Dona nobis pacem — Andante con moto

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BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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The Friday afternoon concerts at 2:15 and Saturday evening concerts at 8:30 are broadcast direct by Station WGBH-FM.

For the program of the extra concert on April 29, see page 47.

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SUITE FROM *IL PASTOR FIDO*

(Arranged by Sir Thomas Beecham)

By George Frideric Handel

Born February 23, 1685 in Halle; died April 14, 1759 in London

---

This Suite was first performed by the London Philharmonic Orchestra in 1939. Sir Thomas Beecham conducted and introduced the Suite in this country with the St. Louis Orchestra December 13, 1940. He conducted it as guest of the Boston Symphony Orchestra on January 25–26, 1952.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, side drum, triangle and strings.

In the year 1710, Handel, a young man of twenty-six with a brilliant success in Venice to commend him, became Kapellmeister to the Elector Georg of Hanover, and was permitted to visit London in 1710. There he wrote his opera *Rinaldo* and at once put himself in a high position of public esteem. His second venture was *Il Pastor Fido* (*The Faithful Shepherd*), completed October 24, and produced November 26, 1712 at the Queen's Theatre, Haymarket. This time the



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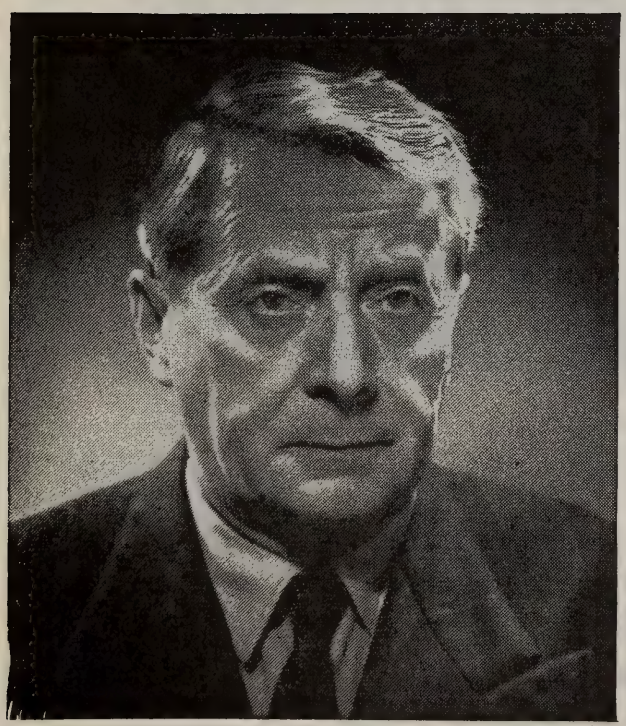
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score was sketchily put together and hastily produced. *Rinaldo* had been enjoyed in spite of its librettist, Giacomo Rossi. Rossi's second (and last) collaboration with Handel was in *Pastor Fido* and this, a tale of crossed loves in Arcadia, turned out to be still less convincing than the earlier one. The libretto was derived from Battista Guarini's pastoral play of 1585. The new manager of Her Majesty's Theatre, Owen MacSwiney, whether from poor luck or poor judgment, had assembled an indifferent cast, assigning the hero's rôle to a castrato newly imported from Venice, Cavalliere Valeriano Pellegrini, who proved to be second rate. The new piece became a subject for derision by such critics as Addison and Steele, who wrote that the German visitor had come back to England "full of conceit, and had found defeat." *Il Pastor Fido* dropped out of sight after six performances and Handel, having thus failed to live up to his earlier promise, redeemed himself handsomely with his next opera, *Teseo.*

Twenty-two years later, when Handel had become a revered figure in London with a string of operas to his credit, but not without bitter competition, he picked up the forgotten *Il Pastor Fido* score, enlarged it with a fuller orchestration, and revived it on May 16, 1734, with an

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entirely new cast. To give it a further boost he added a preliminary ballet-opera, *Terpsichore,* and announced the new combination for the Covent Garden Theatre, November 9, 1734:

"Theater Royal, Covent Garden, By His Majesty's command, on Saturday next, will be performed 'Pastor Fido,' an Opera with several additions, intermixed with Choruses, which will be preceded by a new Dramatick entertainment in Musick, called 'Terpsichore.' "

The "new Dramatick entertainment in Musick" was added for the exploitation of a newly famous ballerina, Mlle. Marie Sallé. About this star, Mark E. Perugini wrote (*Art of Ballet,* 1915): "Her appearances caused a furore. Royalty came to Covent Garden when she danced. The town flocked to see her and numerous duels were fought by ardent young gentlemen who trod on each other's toes when jammed in the crowds that endeavored to enter the theatre." The double bill ran for thirteen (or fourteen) performances. The popularity of the piece was apparently not upheld by the charms of Mlle. Sallé, who was better liked in her own Paris and who was later actually hissed on a London stage. Newman Flower in his biography of Handel calls her "licentious" and her satellites a "disreputable gang of females."

The music of the opera reminded Lawrence Gilman of Alessandro Scarlatti and he described it as "full of the charming if somewhat

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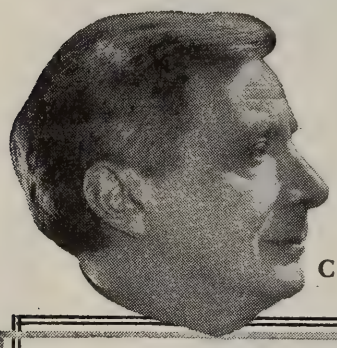
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facile conventions of the pastoral tone-poetry of its day, with its shepherd songs, shepherd dances and idyls. The names of the characters are delightfully typical — Mirtillo, Eurilla, Silvio, Dorinda; and the scene, needless to add, is in Arcadia." The work was presented in concert form in Town Hall, New York, March 1, 1952 by the New Friends of Music, conducted by Lehman Engel, when, according to the critical reports, the music was greatly preferred to its text.

Sir Thomas Beecham has arranged suites of Handel's airs before this one: a suite under the title *"The Gods Go a-Begging"* for Diaghileff's Ballet (London, July 16, 1928), and a suite *Amaryllis* drawn from various scores and likewise originally intended for ballet performance (CBS Orchestra, September 21, 1942). In compiling his Suite from *Il Pastor Fido,* he has arranged the numbers according to his taste where, in the original score, the orchestration is barely indicated.

The movements and their sources were thus described by Felix Borowski in the programs of the Chicago Symphony Orchestra:

I. The opening movement is the overture drawn from the second version of *Il Pastor Fido.* That written for the production of the opera in 1712 was different. The movement opens with introductory material (Lento moderato, F major, 4/4 time). It leads directly into





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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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the fugue (Allegro, F major, 3-4 time), whose subject – as with Handel – is given to the first violins, the answer appearing in the second violins. The nuances in this, as in other movements, are those of the transcriber, for none is contained in Handel's score.

II. Adagio, D minor, 4/4 time. This section of the suite is drawn from the first version of the opera, where the solo is given to the oboe – Handel's favorite instrument. In Sir Thomas Beecham's scoring it is given to the flute.

III. In Tempo di Bourrée, F major, 2/2 time. In Handel's opera this movement follows the Overture. The Bourrées, as also the Gavottes, were among the most popular of eighteenth-century dance forms. The Bourrée came originally from Auvergne, but as early as the sixteenth century found its way into the French court, and was greatly admired by Catherine de' Medici, the consort of Henri II.

IV. Pastorale, Andante, E-flat major, 12/8 time. The Pastorale maintains its fluent rhythm throughout.

V. Finale, Allegro vivace, G major, 4/4 time. The music of this Finale is not contained in either of the versions of Handel's opera, as published in the collected edition of Handel's works by the Handel *Gesellschaft.*

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SYMPHONIE LITURGIQUE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955.

The *Symphonie Liturgique,* the third in order by Arthur Honegger, was composed in 1945–1946 by commission of the *Communauté de Travail, Pro Helvetia.* It was first performed at Zurich by the *Tonhalle* Orchestra. Charles Munch, to whom the symphony is dedicated, directed this performance, as likewise performances in Paris and London, and in New York January 23, 1947 by the Philharmonic-Symphony Society, when the symphony was first heard in America. He introduced the Symphony to Boston when he conducted the Boston Symphony Orchestra as guest November 21–22, 1947.

The symphony is scored for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum, snare drum, cymbals, tam-tam, triangle, piano and strings.

"THE Third Symphony" so the composer has divulged, "is, in common with the majority of my symphonic works, in the form of a triptych. The score is a direct reaction against the fashion of so-called 'absolute' music. Each of the three sections endeavors to express an idea — a thought which I would not presume to call philosophical, but



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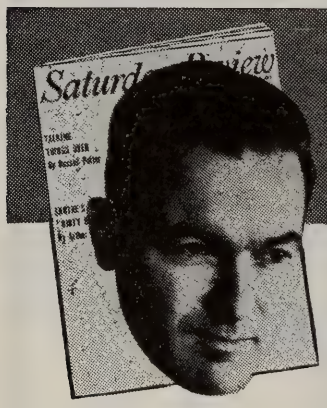
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which is my own personal feeling. I have therefore called upon liturgical subtitles, and given the work the name of 'Liturgical' Symphony, in the hope of making my intentions more clear.

"The first movement is entitled *Dies irae.* This poses no problem, for we have all lived through times of war and revolution, by which those who preside over destinies have gratified their peoples. The second movement, *De profundis clamavi,* reminds us of all the purity and trust which is still to be found in Man, and which reaches out toward that force which we feel above us — God, perhaps, or what everyone fervently nourishes in his most secret soul. The third movement, *Dona nobis pacem,* depicts the inevitable rise of the world's stupidity: nationalism, militarism, bureaucracy, administrations, customs barriers, taxes, wars which transform human beings into robots with everything which Man has invented to persecute Man. All this terrifying imbecility ends by forcing out this cry of despair, *'Dona nobis pacem.'* The movement closes with a brief meditation on what life could be: calm, love, joy . . . a song of birds, of nature, and of peace."

This Symphony, by the composer's own admission a reflection of the immediate postwar period, could be called more personal than



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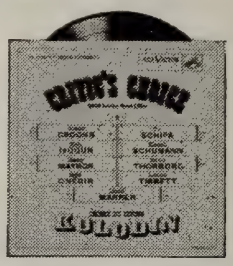
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ritual, more symphonic than churchly. The Symphony is for the most part tragic, with massive harmonies, sharp dissonances, relentless rhythms which drive and clash and yet in the first movement have some of the athletic, buoyant quality remembered in such earlier works as *Horace Victorieux, Le Roi David* or *Rugby*. This movement is stark and uncompromising, even macabre when at its peak it develops flutter-tongue notes and wailing glissandi in the wood winds. The themes are manipulated, combined in a contrapuntal texture. Two are to recur in both of the movements to follow.

The adagio promises to be a point of repose between the two frenzied movements, beginning in a somber and contained mood dealing with gentler wood wind colors. Soon, however, the tension increases, the harmonies become dissonant and threatening. The theme which grows from this and continues to the end is an ostinato minor phrase with a characteristic triplet. The discords drop away and a certain tranquillity is restored, but the dark mood is not altogether dispelled.

The third movement is a march of heavy and inexorable beat, beginning in the depths of the orchestra, increasing in power and poignancy as the higher brass instruments enter. It continues inexor-

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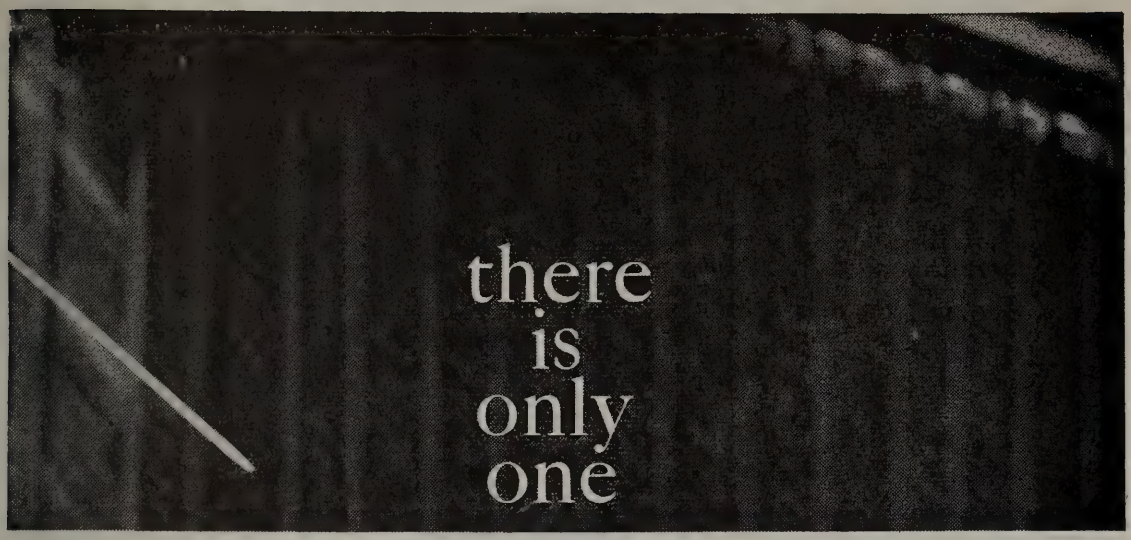
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able to its climax and then there is a chromatic falling away. There follows the coda, a serene coda in a luminous major, developed principally by the strings. The contrast is complete. The composer's reference to "song of birds" becomes evident in the final beatific cadence, where the piccolo in ornamental passages is heard over the closing phrases of the melody.

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ENTR'ACTE

HOW I COMPOSE

By ARTHUR HONEGGER

(A series published by the EDITIONS DE CONQUISTADOR, *in which various celebrities describe their vocations, includes, as well as* "JE SUIS CHEF D'ORCHESTRE" *by Charles Munch,* "JE SUIS COMPOSITEUR" *by Arthur Honegger.*

M. Honegger writes in the form of an imaginary interview with the editor, Bernard Gavoty. In a chapter "COMMENT JE TRAVAILLE" *he tries to describe how he goes about his task. His remarks about his function as symphonist are here quoted in part.)*

"Le véritable artiste reste toujours à demi-inconscient de lui-même lorsqu'il produit" — ANDRÉ GIDE.

How do I go about my work? Can I define my methods? I am not quite sure. To do this, one would have to be able to describe a labor which goes on exclusively inside of a skull — penetrate the wall behind which it is happening. Musical composition is the most mysterious of all the arts. One can find out much by watching a painter or a sculptor at work. Many men of letters dictate their books; then they are working before witnesses. But at the moment when a musician conceives a symphony, at the instant when he is



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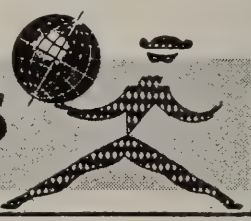
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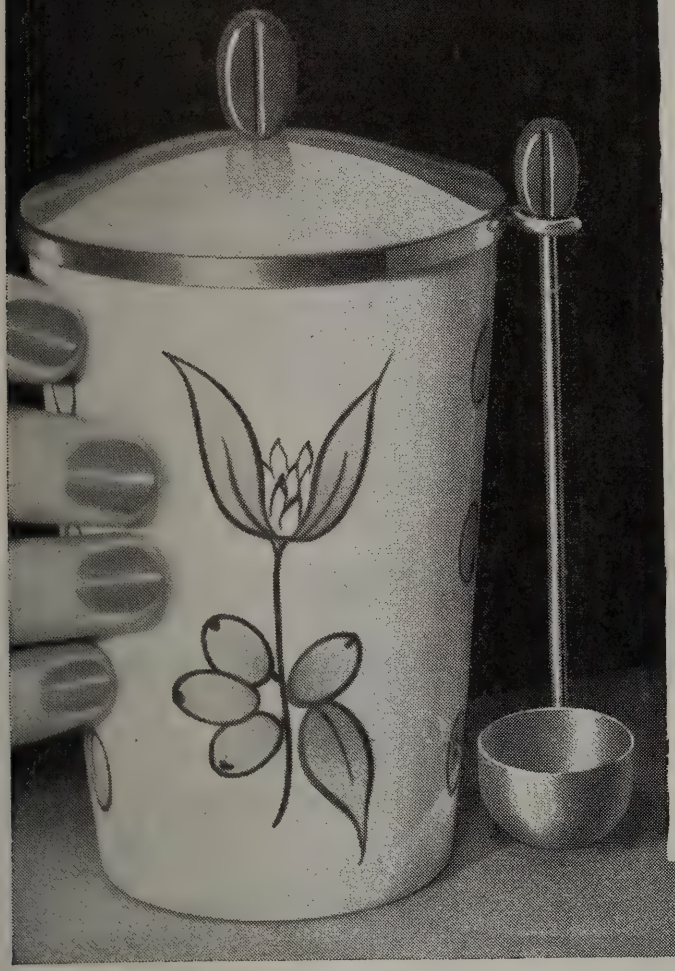
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composing, he is alone and in the shadows. He has to finish his score completely before he can hear it. The painter and the sculptor, as I had already said, have the ability to compare their model with the transference which they are making of it. You can watch them draw back, examine, pick up the brush or the chisel, and correct some faulty detail. For us musicians, it is impossible to verify before hearing it: when we wish to rectify it is already too late!

Bernard Gavoty — In that case, the most ardent of your disciples could learn nothing by watching you compose?

Arthur Honegger — Nothing, I am afraid, except at the time when I am orchestrating. He could in a pinch help me, as the pupils of painters once carried out details of the whole under the direction of the master. In music, the composition, the conception of the work is a secret process, mysterious and untransmissible. With the best faith in the world, how explain the method of creation?

I should like to compare a symphony or a sonata with a novel in which the themes are the characters. We follow them after becoming acquainted with them in their evolutions, in the development of their psychology. Their personal physical traits remain with us. Some excite our sympathy, others repel us. They oppose each other or are matched; they love each other, come together or quarrel.

If you prefer it, here is an architectural comparison: imagine that you are building an edifice of which, at first, you are aware only of



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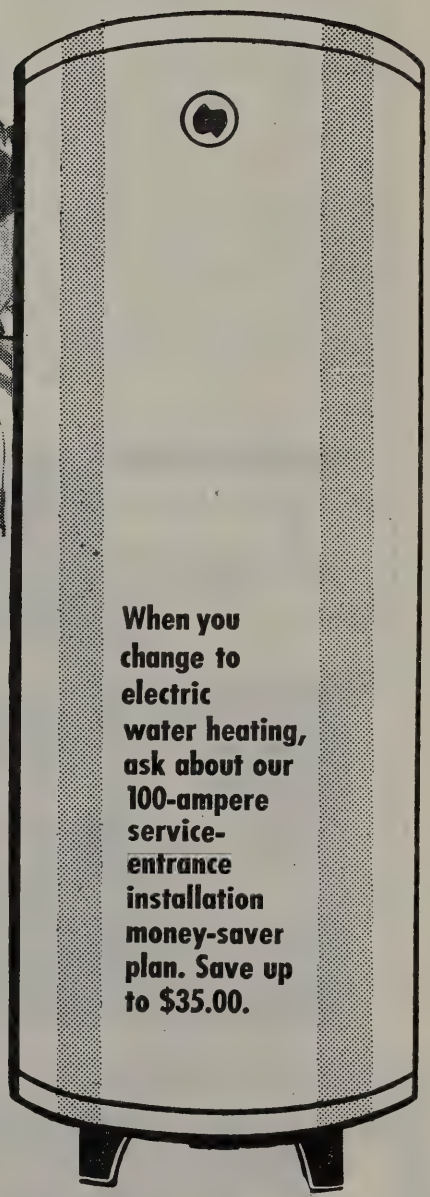
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the general plan, and which, progressively, becomes defined in your mind.

We have, as in the other arts, rules which we have learned, and which come to us from the masters. But in addition to our craft, considered, spontaneous or inherited, there is a certain impulsion for which we are so to speak not responsible. It is a manifestation of our subconscious, which we cannot explain.

B. G. — You are half-way between Berlioz (to whom a kind God dictated sublime melodies) and Stravinsky — not a particle of his work is allowed to escape his own objective control!

A. H. — I must tell you in all sincerity, that a large part of my work does escape my objective control. To write music is to set up a ladder without having any wall to lean it against. There is no scaffolding; the edifice under construction maintains its equilibrium only by the miracle of a kind of interior logic, of an inward sense of proportion. I am both the architect and the spectator of my work. I work and I evaluate. When an unexpected obstacle stops me, I leave my table, I sit in the armchair of the listener and I say to myself: "After having heard it up to this point, what could I wish for that might give me, if not the thrill of genius, at least the impression of success? What should reasonably come next to satisfy me?" I try to find what may follow, not the commonplace formula that everyone would expect, but a new element, a resurge of interest. Little by little I follow this method until my score is completed.



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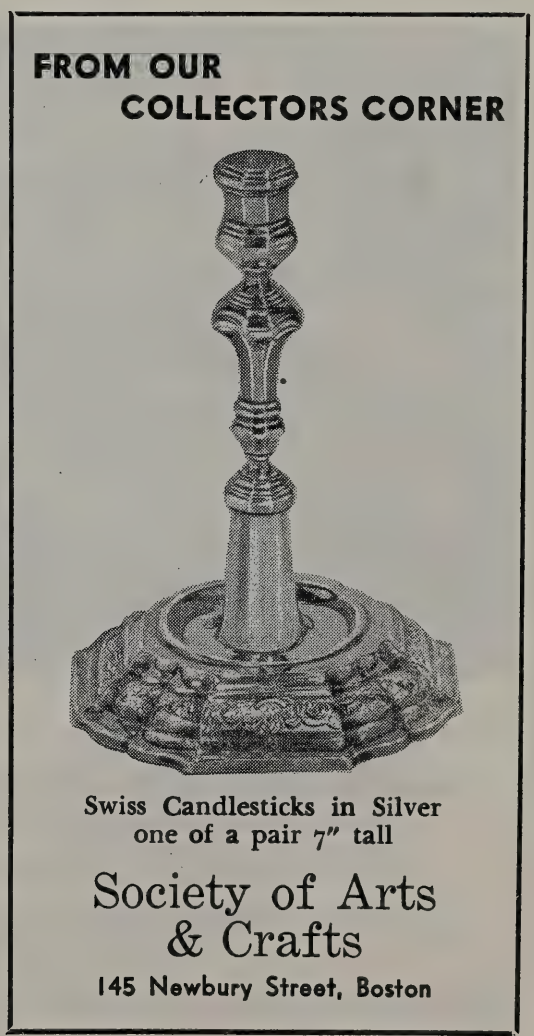
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B. G. — One fine day at an orchestral rehearsal you hear for the first time a symphony which you have imagined. Do you experience sudden surprises before your dream now come to pass?

A. H. — A surprise would be, usually, evidence of my uncertainty, making me out to be a musician poorly equipped in his *métier*. A composer worthy of the name will have foreseen everything. If so, he will wish only to verify with his ear what his brain has conceived. If I were to benefit by the privileges accorded to painters, I would have an orchestra at hand to play my sketches as I wrote them: that would be revision as I went along. Unfortunately, that is impossible; there is nothing to do but wait for the full rehearsal. But when that time comes, the orchestral material is all written out, the parts are copied, and any serious correction would entail a considerable amount of work. Correcting the copyist's errors must suffice. I know that some publishers agree, after the first edition, to re-engrave entire pages. There are not too many, as you may imagine! Generally speaking, one must be ready to take risks.

The most appropriate comparison might be with a shipbuilder who, at the launching, may behold the hull turn bottom side up. Happily, a similar accident in music will have less blatant results. Many modern scores float upside down. And very few people notice it.





THOUGHTS FOR 1956

By Ernest Newman

(From the "Sunday Times," London, January 8, 1956)

Among the books that Mr. Cardus "hopes to read in 1956" is "The Ring, from Fitzsimmons to Turpin, by Ernest Newman." For my part I would be content with a really fundamental book on "Musical Criticism, Its Cause and Cure." I think, for example, it is time to tear the false whiskers off one or two rather naïve fallacies that seem to be raising their heads again after the lapse of many years — since the earliest Stravinsky propaganda, in fact. First among them I would place the fallacy of supposing that a composer, to be truly "original," must never show any sign of having been addicted to the respectful study of his predecessors. Judged by such a criterion the greatest of the composers of the past would all show up rather badly.

Do not the adherents of this peculiar theory of modern composition make the elementary mistake of confusing originality of *ideas* with idiosyncrasy of musical vocabulary, grammar, syntax and all the rest of



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it? Is there any composer to whom it comes so easy to write music that resembles no other music as the composer who has little or nothing to say that really matters? For such a one is blissfully uninhibited; all he has to do is put on paper any tonal abstraction that comes into his head, claim that he owes nothing to anyone, and majestically bid us take it or leave it. Is it really necessary, even supposing it were possible, for any artist to perform simultaneously the double feat of thinking new thoughts and inventing a new language?

Then there is the fallacy of imagining that it is a sign of weakness in a composer to be "indebted to himself," to say something in his latest work that reminds us faintly of something in an earlier work of his. The truth is that, willy-nilly, no composer can help doing just that. The best composers do it constantly, for anyone who has ears to hear. Every composer has his indelible fingerprints, as anyone can discover for himself if he will set himself to the intensive study of that fascinating subject.

I am not referring now to some trifling melodic resemblance between a bar or two in one work and a bar or two in another by the same composer. This, when it occurs, is a phenomenon so obvious that it takes only the most rudimentary intelligence to perceive it. (As Brahms said when someone pointed out to him that the first three notes

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of one of his themes were identical with the first three of one of Wagner's, "Well, any fool can see that." He might justifiably have added that only a fool of the first order would have plumed himself on making such a discovery.) I refer rather to the little *tics* of style that are discernible, on intensive analysis, in the total life-work of every composer, except, perhaps, the negligible ones.

A harmonic *tic* of the kind I have in mind can be traced through work after work of Strauss. Puccini has a melodic *tic* so deeply rooted in his very constitution as an artist that it occurs, at a conservative estimate, at least five thousand times in his total output; yet nobody seems to have detected it! The important point is that this inveterate uniformity of melodic procedure is consistent with the utmost variety of *ideas* on Puccini's part.

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(*Continued from page 4*)

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HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6

STRAUSS "Don Juan"
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Conductor: CHARLES MUNCH

Saturday Evening, August 11

FREED Festival Overture
BRAHMS Symphony No. 3, in F major

ENESCO Suite for Orchestra, *Op.* 9
STRAUSS Suite from "Der Rosenkavalier"
Conductor: PIERRE MONTEUX

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By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past sum-



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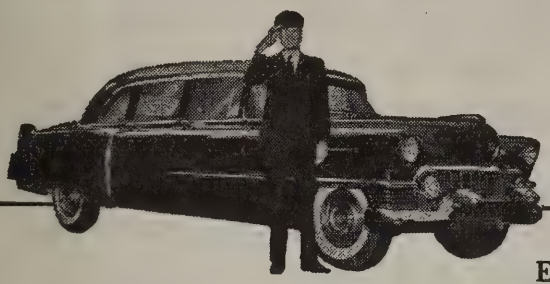
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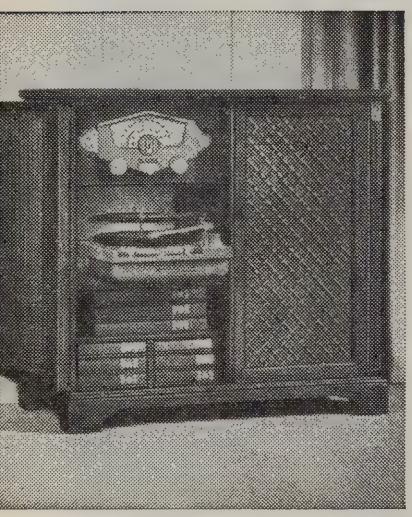
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mer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi.*' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening – a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo.* I did not



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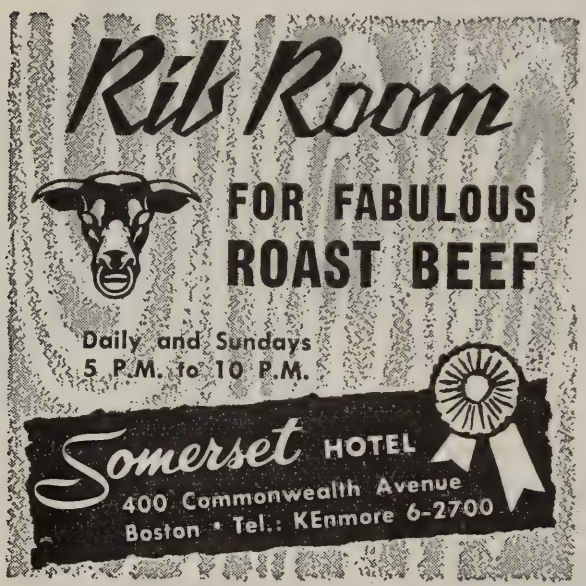
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feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken





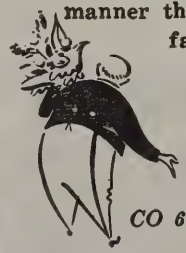
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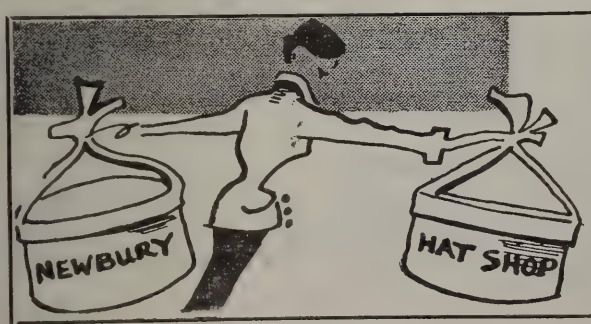
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aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether

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the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The com-

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poser was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

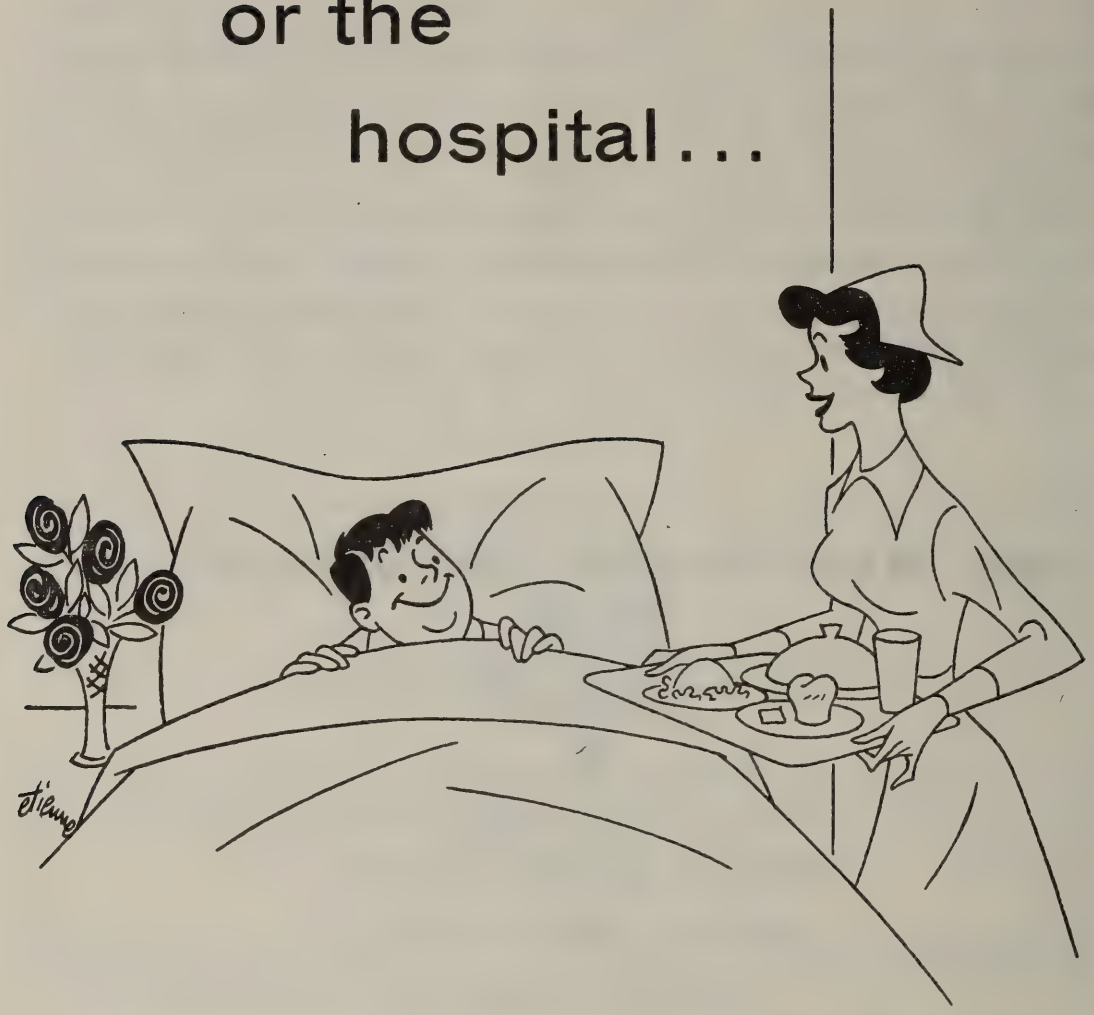
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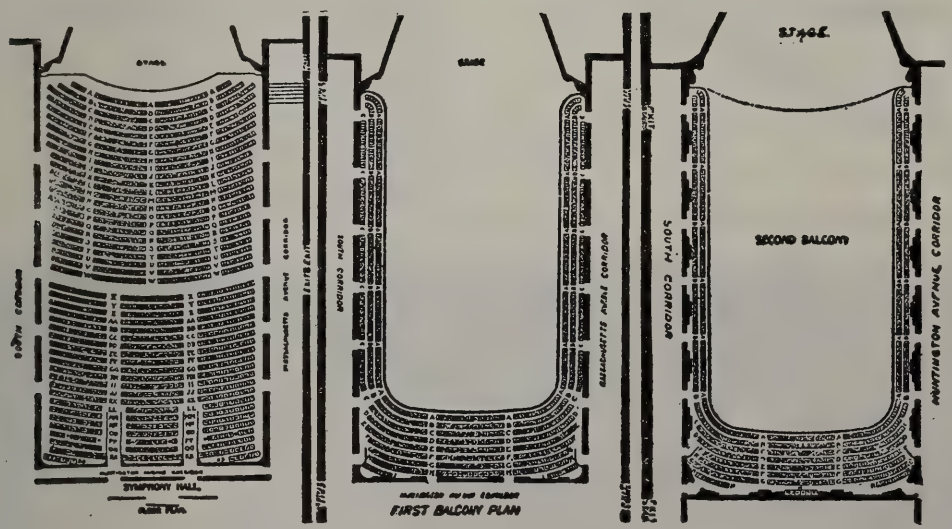
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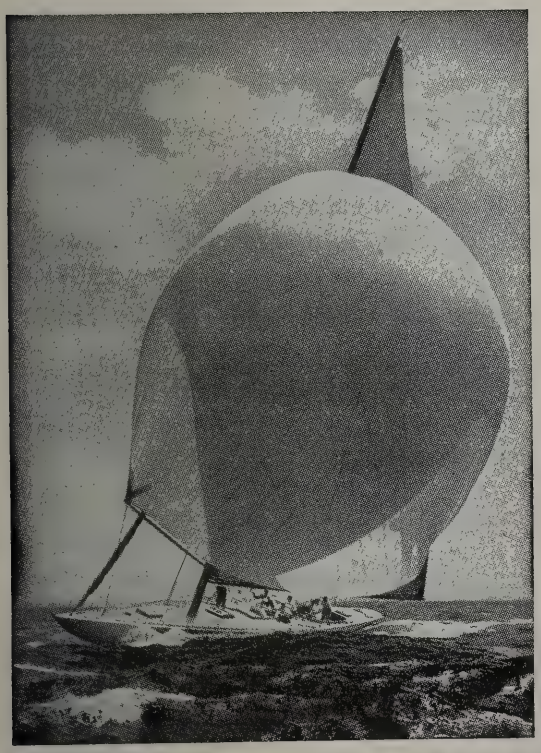
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Symphony No. 8, in F major, *Op.* 93
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BERG ..... Lyric Suite (Arranged for String Orchestra)
V January 3

BRAHMS ..... Tragic Overture, *Op.* 81
III November 29

Symphony No. 3, in F major, *Op.* 90
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Symphony No 4, in E minor, *Op.* 98
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VII March 13

FREED ..... Festival Overture
VI February 21

FRESCOBALDI ..... Toccata (Freely transcribed for orchestra by Hans Kindler)
IV December 20

HANDEL ..... Suite for Orchestra, "The Faithful Shepherd"
(Arranged by Sir Thomas Beecham) IX April 24

HAYDN ..... Symphony in B-flat, No. 102
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HONEGGER ..... Symphony No. 3, "Liturgique"
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D'INDY ..... Symphonic Variations, "Istar," *Op.* 42
VI February 21

KHATCHATURIAN ..... Concerto for Violin and Orchestra
Soloist: RUTH POSSELT
II November 1

KODÁLY ..... Dances of Galánta
IV December 20

MAHLER ..... Symphony in D major, No. 1
II November 1

MOEVS ..... Fourteen Variations for Orchestra
VIII April 10

MOZART ..... "Eine kleine Nachtmusik," Serenade for String Orchestra, K. 525
II November 1

Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K 297b
Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Horn: JAMES STAGLIANO
Bassoon: SHERMAN WALT
III November 29

MOZART ..... Symphony in C major, "Jupiter," K 551
V January 3

"Regina coeli," for Chorus, Soprano Solo, and Orchestra, K. 108
"Ave, verum corpus," Motet for Chorus and String Orchestra, K. 618
"Vesperae de dominica," for Chorus and Orchestra,
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PROKOFIEFF ..... Symphony No. 5, *Op.* 100
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I October 4

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Bolero
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STRAUSS ..... Suite from "Der Rosenkavalier"
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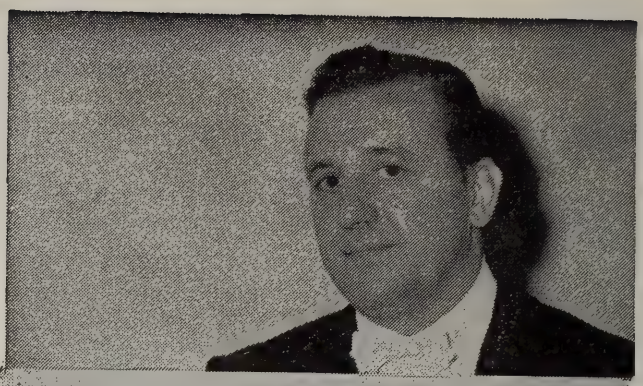
STRAVINSKY ..... Capriccio, for Piano and Orchestra
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Mrs. William H. Wightman
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Miss Katherine Wilkins
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Mrs. Esther H. Wilson
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Dr. Louis Zetel
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Mr. David Aldrich—Rhode Island
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Mr. Hugh B. Allison—Rhode Island
Mr. Lloyd V. Almirall—New York
Mrs. Robert R. Ames—Maine
Mr. and Mrs. John A. Anderson—
Rhode Island
Mr. and Mrs. Ernest Angell—New York
Mrs. R. Edwards Annin—Rhode Island
Dr. I. Arons—New York
Mrs. Arthur O. Asher—New York
Mr. and Mrs. Randolph Ashton—Pennsylvania

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Mrs. Harvey A. Baker—Rhode Island
Mr. Haig M. Balijian—Rhode Island
Mrs. Edward L. Ballard—New York
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Mr. Frederick C. Balz—New Jersey
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Miss Mary-Margaret H. Barr—New Jersey
Mrs. Richard A. Bartlett—New Jersey
Miss Helen L. Bass—New Jersey
Mr. Emil J. Baumann—New York
Mrs. G. C. Beach—New York
Mr. Gerald F. Beal—New York
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Miss Mazie Becker—New York
Mr. and Mrs. Jean Bedetti—Florida
Mrs. Frank Begrisch—New York
Beinecke Foundation—New York
Mrs. Haughton Bell—New York
Miss Charlotte R. Bellows—Rhode Island
Mr. Edward C. Bench—New York
Miss Helen Chrystal Bender—New Jersey
Mr. Elliot S. Benedict—New York
Dr. and Mrs. Emanuel W. Benjamin—Rhode Island
Mrs. Edward H. Bennett, Jr.—Illinois
Miss Georgina Bennett—New Jersey
Mrs. Samuel C. Bennett—Vermont
Mrs. Winchester Bennett—Connecticut
Mr. and Mrs. Aaron W. Berg—New York
Mr. and Mrs. Oscar F. Berg—New York
Mr. John H. Bergmann—New York
Mr. Louis K. Berman—New York
Mr. Myer Berman—New Hampshire
Mrs. E. E. Bernheimer—New York
Dr. Frank B. Berry—Washington, D.C.
Mrs. Richard Bersohn—New York
Miss Dorothy L. Betts—New York
Mr. Rene Bickart—New York
Mrs. Bruce M. Bigelow—Rhode Island
Miss Gladys M. Bigelow—Maine
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Miss Mary Platt Birdseye—New York
Miss Edith C. Black—New York
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Mr. Robert E. Blum—New York
Miss Mildred G. Blumenthal—Rhode Island
Miss Margarethe Bodlaender—New York
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Mr. and Mrs. Benjamin Bogin—Connecticut
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Miss Mary Loomis Brown—New York
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Mr. J. Campbell Burton—New York
Mrs. Clarence Buttenwieser—New York

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Mr. William H. Cady—Rhode Island
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Mr. Frederic D. Carter—New York
Misses Agnes M. and Helen V. Casey—New York
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Dr. and Mrs. Francis H. Chafee—Rhode Island
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Chaminade Club of Providence, Rhode Island—Rhode Island
Madame Avis Bliven Charbonnel—Rhode Island
Miss Rosepha P. Chisholm—New York
Chopin Club of Providence—Rhode Island
Mr. and Mrs. Roger T. Clapp—Rhode Island
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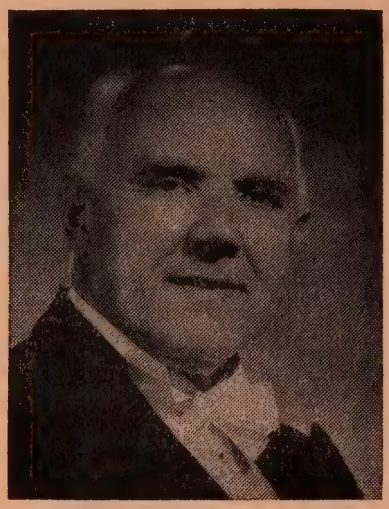
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with historical and descriptive notes by

JOHN N. BURK

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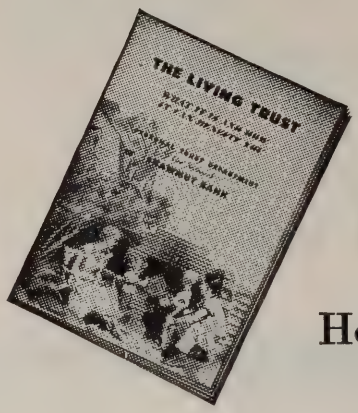
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"FIDELIO" IN BEETHOVEN'S VIENNA

The inclusion of Beethoven's Overture to *Fidelio* on this week's program may be counted among twenty-five performances of this work by the orchestras of America in recognition of a notable event. On Saturday evening, November 5, the Vienna Staatsoper, rebuilt in almost exact replica from the Opera House originally constructed in 1869, was re-opened with *Fidelio*.

On April 27, the Austrian Chancellor Julius Raab spoke of the re-opening at a special meeting of Parliament. Chancellor Raab said:

"On November 5 Beethoven's opera *Fidelio* will be presented in the newly built house on the Ringstrasse. It would be a splendid gift to the Austrian people if this immortal hymn to freedom and humanity by the greatest composer of all time could resound in a free and independent Austria.

"The whole world would applaud if the immortal strains of the prisoners' song 'Hail to the day, hail to the hour for which we long have yearned' could be heard by a finally liberated Austria."

The Staatsoper is dear to the Viennese for its beauty as a building, but still more for the memories it holds of innumerable great performances and great singers. The demolition of the Opera House by bombs in 1945 was looked upon as a major tragedy. All that remained of the structure was the outer shell, part of the stairways, loggia, and foyer. The task of rebuilding has been a principal post-war concern by the citizens of Vienna, to whom music is always of the first importance.

The dedicatory performance will be attended by visitors from all parts of the world. Karl Boehm will conduct.

Particulars of the new plan were described by John MacCormac in the *New York Times* (June 19, 1955):

"Present work on the outside of the Opera House, and that part of the interior which wasn't destroyed by fire, is a labor of restoration. Thus the new façade will look almost exactly like the old one. What was left of the original frescoes of Moritz von Schwind has been painstakingly restored. (Modern Austrian art will be represented by thirteen splendid new tapestries and a

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scenic painting on the proscenium iron curtain.)

"Where restoration proved impossible, reconstruction was attempted, but the interior has gained important new features, both decorative and technical. They include the most elaborate stage mechanism of Europe.

"In the auditorium the decorative effects will be unobtrusive and modern, although components will retain the gold, red and white of imperial times. After debate, it was decided to keep the loges which were so prominent a feature of the old house, with an anteroom for each. But part of the center box, once reserved for Franz Josef, will now be made available for radio and television technicians.

"The new house, the national theatre of a republic, will be a director's dream and an opera-goer's pleasure place, and not an emperor's monument. No longer will occupants of cheaper seats be hidden behind pillars and under pointed arches, or denied access to balconies, public rooms and staircases once reserved for the Kaiser and the archdukes. For their convenience, elevators are being installed and a cafeteria and smoking room added. Some back seats will be equipped with headphones for the hard of hearing, and others with reading lamps for those who like to follow the score. The auditorium will be surrounded by three long promenade halls, while the third and fourth galleries will have open-air terraces facing the Ring and Opera streets. . . .

"The auditorium, the stage and some of the special rooms will be air conditioned, the air being drawn from the Imperial Palace gardens. Firemen will patrol the building night and day and a thermostatic system will report to a central control point any rise of temperature in any room.

"The pride and glory of the reconstructed Opera House, however, will be its stage. It is high enough to hold Vienna's tallest apartment building. The visible stage has been enlarged to sixty feet square, bigger than that of the Paris Opera. Leftward is a side stage. Finally, there is a revolving stage sixty feet in diameter, which when not in use can be folded in the middle and hoisted into the flies.

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(*Continued on page 33*)

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BEETHOVEN ..... Overture to "Fidelio"

MILHAUD ..... Symphony No. 6

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III. Lent et doux
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TCHAIKOVSKY ..... Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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OVERTURE TO "FIDELIO," *Op.* 72

By LUDWIG VAN BEETHOVEN

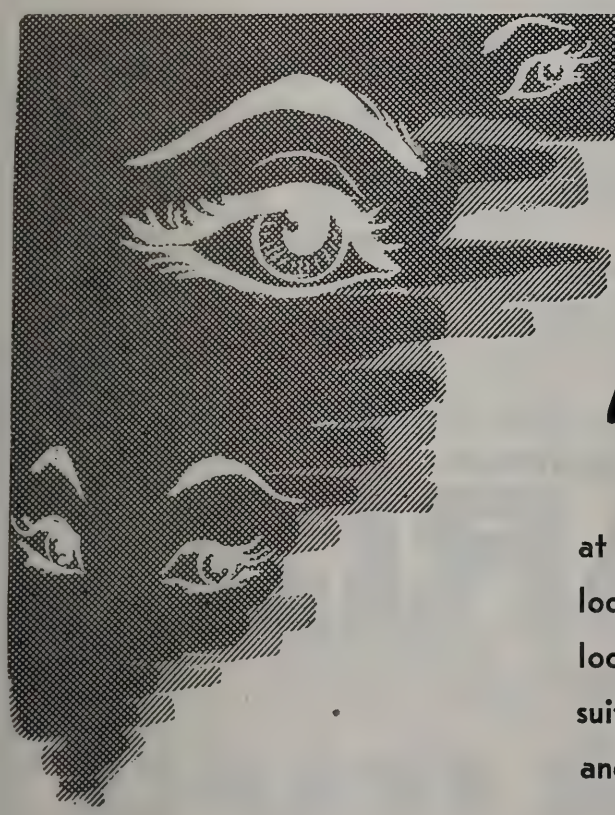
Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The Overture requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and strings.

The Overture is here performed in recognition of an important event in Vienna — the re-opening of the restored Staatsoper on Saturday evening of last week. Beethoven's opera has been chosen for that event as a suitable music for a liberated Austria.

BEETHOVEN was for a long time hopeful of an operatic commission. The theatre, being the only popular form of musical entertainment in the Vienna of his day, was a composer's only considerable source of fame and fortune. Beethoven had been conversant with opera at Bonn, having played viola in the electoral orchestra; in Vienna his ballet *The Creations of Prometheus* had been tolerably successful. It goes



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without saying that the external, showy side of the theatre was not congenial to the inner, the intimate character of his music. Yet when Beethoven was really possessed by his subject, even though the medium bothered him, the result was transfiguring, undying beauty.

Beethoven found himself with an old and much-used but to him inspiring plot: the story of a faithful wife whose innocent husband has been imprisoned for years for political reasons by a villainous official. The wife risks her life to effect his release. The book was put into German by J. F. von Sonnleithner from a French opera of 1798 by Gaveau called *Léonore, ou l'Amour conjugal.* It plainly derived from an episode of the French revolution and the scene had been set in Spain for reasons of discretion in the adjacent land of lingering turmoil. The book had been pirated in those days of free borrowing without leave and had recently turned up in Dresden as a piece called *Leonora* by the Italian Paër. Beethoven would have much preferred to have called his opera *Léonore* after the character so close to his heart, but it would have obviously led to confusion. The title was changed to Leonore's assumed name which described her gleaming virtue: fidelity. The composer did insist upon naming the separately published overtures as *"Leonore."*

Beethoven could not rise above those scenes in Bouilly's text which





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were no more than the typical *Singspiel* dialogue of the time. But the concept of cruel oppression overcome through a conjugal fidelity all-enduring and all-surpassing was to Beethoven more than the current coin of romantic tale-telling. It was a vitalizing impulse transcending pedestrian lines and stock situations. Pity for Florestan, the heroine's imprisoned husband, wasting away his life in a dungeon with no ray of hope, became something for every generation to feel, whatever its fashion in sentiment. Beethoven lived and suffered in the plight of his fellow prisoners, wan shadows of the men they once were, with a compassion which too has outlasted all fashions. Leonore was to him woman's love at its noblest, deep and quiet, unfaltering and unquestioning. The finale is a joyful chorus in praise of the noble wife who has been ready to give her life for her husband:

"Wer ein holdes Weib errungen,
Stimm in unsern Jubel ein,
Nie wird es zu hoch besungen,
Retterin des Gattin sein."

The record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb

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overture which later came to be known as *"Leonore No. 2."* Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called *"Leonore No. 3."* When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.



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have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance.

"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not.

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SYMPHONY NO. 6

By DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

This symphony has been commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the celebration of the 75th anniversary of this orchestra and is dedicated to the memory of Serge and Natalie Koussevitzky. It was composed at Mills College in Oakland, California, in February and March, 1955.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, xylophone, celesta, harp and strings.

THE FIRST of the four movements is in a basic 6/4 time. Its two principal themes are melodic — the first immediately set forth by the strings and the second by a fuller orchestra. The first melody is given to the violin solo in preparation for a pianissimo ending. The "tumultuous" second movement, written for the full orchestra and lively in character, ends softly but still offers contrast between the first and the slow movement which follows. This is in the traditional song form with a middle section in 3/4 rhythm on a chromatic theme by the high woodwinds and violins. The "joyous" finale utilizes the full orchestra with a principal theme in 12/8 rhythm, the whole ending with a rapid fortissimo.



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Mr. Milhaud, who has composed an immense amount of music in every form, wrote five "symphonies" of chamber proportions between 1917 and 1922, but did not venture upon his First Symphony for full orchestra until 1939. He wrote it in Aix-en-Provence in November and December in the trying period of the early occupation. The occasion was the 50th anniversary of the Chicago Orchestra. His Second Symphony, which like his first, has been performed by the Boston Symphony Orchestra, was composed in 1944 by commission of the Koussevitzky Music Foundation. The Third Symphony is a choral work entitled *Te Deum* and was composed in 1946. The Fourth Symphony was composed in 1948 by commission of the French government to commemorate the 100th anniversary of the 1848 revolution. Mr. Milhaud conducted the first performance of his Fifth Symphony for the *Radio Italiano* in Turin in October, 1954. He has composed his Seventh Symphony, which was introduced in the International Festival in Venice on September 13 last, Franz André conducting the Belgian Radio Orchestra.

The following music by Milhaud has been performed in the Friday and Saturday concerts:

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1940, December 20	*Fantaisie Pastorale,* for Piano and Orchestra (Soloist — Stell Anderson; conducted by the composer; first performance in the United States)
1940, December 20	*Le Cortège Funèbre* (Conducted by the composer)
1940, December 20	*Suite Provençale* (Conducted by the composer)
1942, December 4	*Le Cortège Funèbre*
1944, January 28	*Suite Provençale* (Conducted by Vladimir Golschmann)
1944, March 24	*Quatre Chansons de Ronsard* (Soloist — Lily Pons; Conducted by André Kostelanetz)
1945, December 28	*Saudades do Brazil* (Conducted by Richard Burgin)
1946, December 20	Symphony No. 2 (First performance)
1949, March 11	Violoncello Concerto No. 1 (Soloist — Gregor Piatigorsky)
1950, March 3	Piano Concerto No. 4 (Soloist — Zadel Skolovsky)
1953, January 2	Symphony No. 1 (Conducted by the composer)
1953, January 2	*Introduction et Marche Funèbre* (Conducted by the composer)
1953, January 2	*Kentuckiana* (Conducted by the composer)
1953, December 25	*Suite Concertante,* for Piano and Orchestra (Soloist — Nicole Henriot; first performance in America)
1954, March 23	*La Création du Monde*

Mr. Milhaud composed *"Pensée amicale"* for the 80th birthday of Pierre Monteux, April 4, 1955. Charles Munch conducted it on that day at a Pension Fund concert in Mr. Monteux's honor.



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NOTES WITHOUT MUSIC

The Autobiography of Darius Milhaud

Looking back upon a career which began before the first World War and which has survived the second, Darius Milhaud, the composer of much music in many forms through these years, has undertaken to write a chronicle of his life, the occasions for which his works were written and performed, his impressions of his surroundings, his friends, his colleagues. The work is a full-length book entitled *Notes sans musique* and published in 1949 by René Julliard, Paris. (It has since been published in English.)

Under the first chapter heading, *Origines,* he writes: *"Je suis un français de Provence et de religion israélite."* He claims a civilization traceable to a settlement of Jewish traders on the Mediterranean coast of France as far back as six centuries before Christ. He further traces the name Milhaud to the fifteenth century in Comtat Venaissin where a papal control tolerated and respected Hebrew worship. His mother, née Sophie Allatani, came of a Jewish family in Mar-

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seilles, traceable to Italy. Darius was born and spent his childhood in the ancient Roman town of Aix-en-Provence for which he still entertains tender memories. His parents were amateur musicians. His father taught him piano for which he showed a plain inclination at the age of three, and at seven he began to study the violin with Léo Bruquier, a local musician. The pupil was assiduous; at the age of twelve he joined a string quartet and so immersed himself in the music of Franck and Debussy in addition to earlier masters. He heard more when concerts and scores came his way. Under the exacting eye of his father he shone at the *lycée* and came in contact with Provençal intellectuals.

At seventeen he established himself alone in Paris and entered the Conservatoire, and so greatly widened his opportunities of knowing music and those who made it. The productions of the *Ballet Russe* led him to "the greatest musician of our century — Igor Stravinsky." Among operas his idols were *Pelléas* and *Boris Godounov.* Only Wagner aroused his antagonism. *Tristan's* "philtre" wearied him, and the "pretense" and "vulgarity" of *Parsifal* filled him with disgust. This revolt, less against Wagner than the persisting dominance

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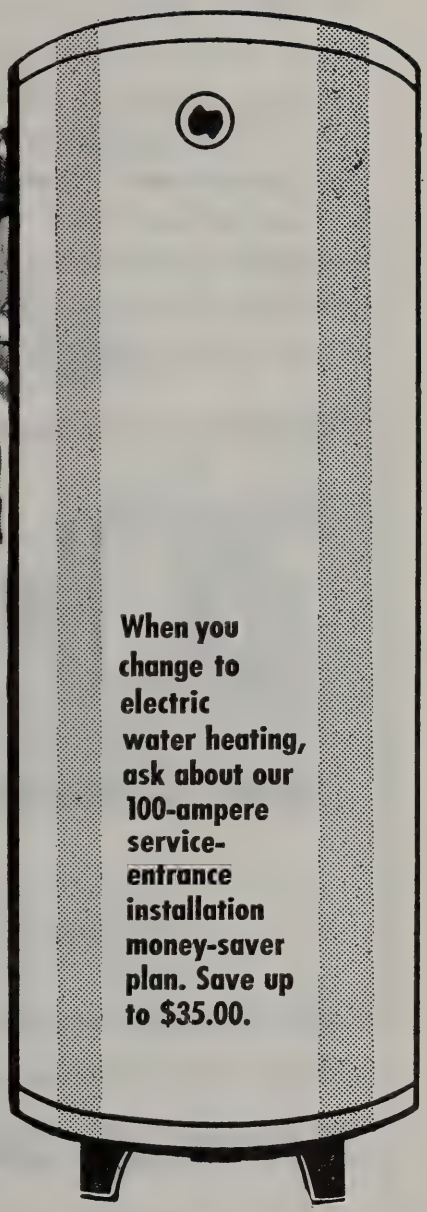
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of his music in France over such composers as Franck and d'Indy, was inevitable in an artist of Milhaud's tendencies and of Milhaud's time. He missed in Ravel's *L'Heure Espagnole* the "sensitive depths" of Debussy. He fidgeted before Massenet's *Werther,* but returned for six performances of Bloch's *Macbeth.* These avowals foretell the composer who would never be an applause catcher, who would shun ruts of custom and who, even in his spoofing ballets of the twenties, would never violate a certain kind of serious regard for his art.

His intractability in the harmony class of Xavier Leroux brought sharp remarks from that master; but when he played his sonata for him, Leroux, astonished, advised him to continue in the path he had cut out for himself and involve himself in harmony classes no longer. Henri Rabaud gave him encouragement and referred him to André Gédalge, respected professor of counterpoint and fugue. Milhaud sensed blunt disapproval in Gédalge who asked him whether his principal aim was to learn his art or to win a prize. Milhaud, who had no use for the kind of competition exercises set up by the Conservatoire, nevertheless gave the right answer and was accepted forthwith into the class where Ibert, Honegger, and his Provençal companion, Jean Wiener, sat beside him. He became increasingly en-

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grossed in composition and gave up the violin in 1912, principally because it "robbed" him of the hours he needed for composing.

Milhaud kept in touch with his boyhood friends, the brothers Léo and Armand Lunel. With others of their age they idolized the Catholic mystic poets Francis Jammes and Paul Claudel, and likewise André Gide, and named themselves the *"syndicat."* Darius and Léo made a pilgrimage to Jammes in the Pyrenees where Darius played the opera he was writing on a text of Jammes—*La Brebis égarée.* He derived a suite, *Alissa,* from Gide's *Porte étroite.* Collaborations with Claudel were to come later. He became acquainted with Georges Auric at the Conservatoire, drawn by his "vast culture" and his "super-sharp intelligence." He studied fugue and composition with Honegger under Widor, who pretended to be stunned by their dissonances, but who, like Gédalge, gave them every encouragement.

Milhaud tells of the enormous effect which Stravinsky's *Le Sacre du Printemps* made upon French composers when it was heard in Paris in 1913. "Debussy," he reports, "was disturbed by its evolution. Florent Schmitt said there was nothing left for him to do but burn his own music (which he has failed to carry out!). My generation,



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on the other hand, felt uplifted by this work in spite of its profoundly Russian character, alien to our aspirations." Milhaud experimented with superimposed tonalities, especially in *Choëphores,* one of a series of dramas from the Greek by Paul Claudel, for which he provided music.

When the war descended the activity in arts and letters was diminished because most of the young men were called to the front; Milhaud was not called on account of his health. In 1917, Claudel went to Brazil as ambassador and took his friend with him as secretary to the embassy. A land exotic in geography, inhabitants and music fascinated him. For a time, even after his return to France, he wrote in tango rhythms.

Late in 1917 the two friends returned to Paris after a brief visit to New York. A new era in art had developed. Picasso had involved himself in cubism; Braque was in the ascendant. "And the musical activity was no less intense. In reaction against the impressionism of

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the post-Debussy-ites, musicians were seeking a more robust art, more clear and precise, while remaining human and sensitive. To the composers I had known before the war were added Durey and Poulenc. When I met Poulenc at the house of René Chalupt, he was still mobilized. He played his *Mouvements Perpétuels* and sang the *Bestiaire* which he had just finished. There occurred to me then a remark of d'Indy about the evolution of music: 'French music will become what the next musician of genius wishes it to be.' After all the impressionistic fogs, this art, simple, clear, renewing the tradition of Scarlatti and Mozart, would this be the next phase in our music? . . . . The freshness of Poulenc's music was most significant of the period. But because he had been mobilized in the 19-year-old class his technique was insufficiently developed; wisely he forfeited immediate success and put himself in the hands of Charles Koechlin to learn his art. This admirable master, whose treatises on harmony and counterpoint are monuments of pedagogy, alone preserved the tradition of Gédalge. I have always considered it a deplorable injustice that he was not named the successor after the death of Gédalge." Milhaud soon encountered Erik Satie and likewise Jean Cocteau who had seized the attention of youthful Paris with his treatise, *Le Coq d'Arlequin,* which attacked over-seriousness in music, the Russian

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REMINISCENCE

A paragraph by W. J. Henderson from the* Musical Record *of September 1, 1898, a magazine edited by Philip Hale, has been brought to our attention by Armando Arena. Mr. Henderson referred to a threat by Anton Seidl to leave New York.

"He is disgusted with the utterly unmusical attitude of the New York public. I do not blame him. But I sincerely hope he will not leave New York. It needs him a good deal more than Hamburg does. Some of Mr. Seidl's readings are open to censure and they receive it; but for all that, he is a big musical personality. He is the only New York conductor who has originality, force, and influence. Plunged, as this city is, in the depths of artist worship, it would be a sad thing for it to lose its only invigorating interpreter of absolute music. There are some persons who desire to start a movement looking toward the establishment of a fund for a permanent orchestra. I hope they will succeed. Meanwhile, seeing that New York has several times as many millionaires as Boston, it is mortifying to think that with all our Goulds, Astors, and Vanderbilts, we have not one man who is willing to emulate the example of Mr. Higginson. Therefore we must depend for really good orchestral playing on the Boston Symphony Orchestra, which gave its third concert last night to a large audience. You who live in Boston have no conception of the amount of rough and out-of-time orchestral playing we poor New Yorkers hear. Please continue to lend us your orchestra four or five times each season."

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undercurrent of Moussorgsky and Rimsky-Korsakov, and Debussyan impressionism.

Milhaud mentions the article in *Comoedia* by Henri Collet entitled *Les Cinq Russes et les Six Français.* "In a manner absolutely arbitrary he had chosen six names, Auric, Durey, Honegger, Poulenc, Tailleferre and myself for the sole reason that we knew each other, were good comrades and appeared on the same program; he took no account of our different temperaments, our dissimilar natures! Auric and Poulenc allied themselves with the ideas of Cocteau, Honegger with German romanticism and I with Mediterranean lyricism. I deeply disapproved of this joint aesthetic, and considered it a limitation, an unreasonable rein upon the imagination of the artist whose means of expression should vary with his subject. But it was useless to resist! The article of Collet had such a widespread repercussion that the *Groupe des Six* was there to stay, and, willing or not, I was a part of it.

"This being the case, we decided to give *Concerts des Six.* . . . Satie was our *fétiche.* He was very popular with us. He so loved youth that he said to me one day: 'I should like to know what sort of

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music the present fourteen-year-olds are going to write.' The purity of his art, his horror of concessions, his contempt for money, his intransigeance before criticism were a marvelous example for us. The establishment of the *Groupe des Six* served to cement our friendship. For two years all gathered regularly at my house each Saturday night. Paul Morand made cocktails and then we repaired to a little restaurant at the top of the Rue Blanche. The room of the *Petit Bessoneau* was so small that we Saturday nighters filled it entirely. We gave way to our exuberance . . . after dinner . . . we went to the shows of Montmartre and sometimes to the *Cirque Medrano* to watch the 'sketches' of the Fratellinis who had in them enough imagination and poetry to qualify them for the *Commedia dell' Arte.*" From these meetings where a carefree gaiety alone prevailed, many fruitful collaborations grew. They determined the character of certain works which derived from the aesthetic of the music hall. These diversions gave shape to a light treatment of Brazilian tango or samba rhythms by Milhaud, for which Cocteau put together a pantomime of a speakeasy called *Le Boeuf sur le Toit* where a policeman is decapitated by an electric fan and does a sort of Salome dance with his head on a platter. The ballet was staged, together with light pieces by



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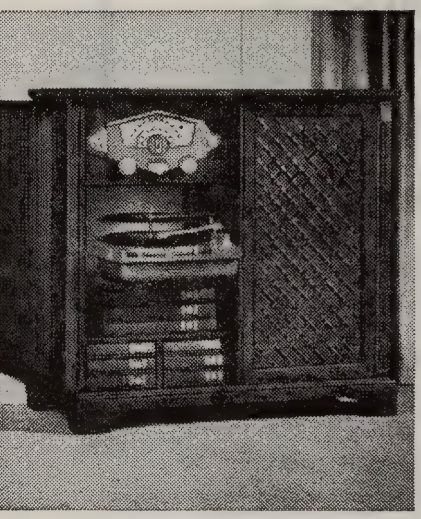
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"This isolated manifestation," writes Milhaud, "was taken by the public and by the critics as a declaration of aesthetic creeds. This gay entertainment, offered under the banner of Satie whom the press treated as a practical joker, symbolized for the public a manifesto of a music hall-circus aesthetic, and for the critics as an example of post-war musical pretense. Forgetting that I had composed *Choëphores,* the public and the critics decided that I was a droll, outlandish character — I who held the comic in horror and who had intended nothing more than a gay divertissement with no pretensions, a pleasant recollection of the Brazilian rhythms that had amused me."

It was at this time that Milhaud's *Protée* suite was all but hooted from the stage at the Concerts Colonne. One auditor, Camille Saint-Saëns, wrote in the *Ménestrel:* "I note with sadness that you open the door to impudent aberrations and that you impose them on the public when it protests. Several instruments playing in different keys produce — not music, but uproar."

Diaghileff, whose search for new musical currents tended in the direction of the neat and agreeable Poulenc and Auric, listened in glacial silence when Milhaud's *L'Homme et son desir* was played



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to him. But the Swedish Ballet mounted this elaborate relic of Milhaud's Brazilian days with lavish care. There was controversy, but De Maré stoutly maintained the production in his repertory. *La Brebis égarée* was produced by the *Opéra Comique* in 1923, amid "violent manifestations." Milhaud wrote articles defending contemporary music, and when one appeared under the caption *"À bas Wagner,"* a new scandal was made of it. One detects a trace of stubbornness in Milhaud's nature: "I shall remain ready to cry *'Vive Beethoven'* even after the hundred thousandth performance of the Fifth, and always equally ready to cry — ah yes, certainly — *'À bas Wagner!'* "

The influence of jazz, at which most of the circle had a try sooner or later, first confronted Milhaud in the flesh in the person of Billy Arnold, who conducted a *"dancing"* in a London suburb, where *"taxi girls,"* elaborately gowned, and *"taxi boys,"* in *"smokings,"* plied their trade. The result of this was the "shimmy," *Caramel Mou.*

A chapter of Milhaud's book is entitled *Musique d'Ameublement.* Erik Satie conceived the idea of music as furniture or background. He wrote a score for three clarinets and piano which he placed in





the four corners of the reception room, and a trombone which was located in an adjacent room. A notice in the program advised the guests to pay no more attention to the music than to the chairs or chandeliers, but contrary to expectations, the moment the music began the people gathered about each player. "Satie cried out in vain — *'Mais parlez donc! Circulez! N'écoutez pas!'* They listened nevertheless and were silent. Everything was spoiled. Satie had not counted on the charm of his music!" Milhaud remarks that this problem has since been solved. "In America the cafeterias possess a large number of apparatuses, where the client, by inserting the modest sum of five cents, can furnish his solitude or accompany his convivial conversation. Is this not *musique d'ameublement,* where one may hear without listening?"

In 1922 Milhaud succumbed to the offer of a concert tour of the United States as pianist. He admits frankly that, not having all the requirements of a virtuoso, he composed his Ballet for Piano and Orchestra — "an easy piece which would appear difficult to the public." He further investigated jazz, and made newspaper headlines by coming out in favor of a medium not yet symphonically respectable. He was

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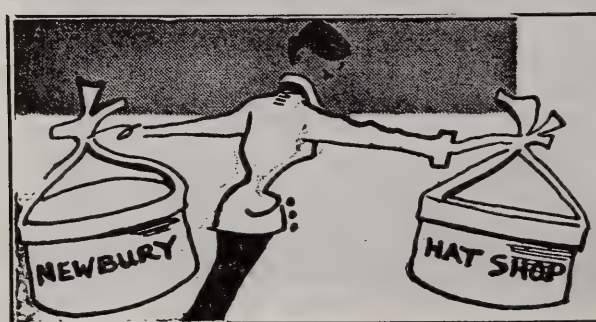
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intrigued by New York's Harlem, but especially because it was still unnoticed musically speaking. The later influx of "snobs" was to spoil it for him.

Back in Paris, he wrote the ballet, *La Création du Monde* for De Maré, *L'Education Manquée* for the Ballet Russe, *Salade* for Massine, *Le Train Bleu* for Diaghileff. By this time he was enjoying success and commissions, even though there was an element present, which he has never admitted seeking, of *"succés de scandale."* Meanwhile his confrère, Honegger, was moving ahead in his own very different way, but in a more solid fashion. Milhaud remarks, perhaps a bit wryly, that "the career of Honegger is a good example of immediate success in all fields; while the critics were sniffing at each of my works they were embracing his; while they were regarding me as a practical joker, incapable of thought, they were looking upon Arthur as serious and profound. Moreover, his *bonhommie* and extreme graciousness won sympathy on every side, while I was at times violent, self-willed, at others abrupt and reserved." He hastens to praise Honegger's music and stress their enduring friendship.

Honegger came into open opposition with Henri Sauget, leading spirit in a circle of Satie worshippers who called themselves *L'École d'Arcueil* after the suburb where Satie lived. There were further schisms. Poulenc attacked in print Satie's ballet, *Relâche,* and was never forgiven. Milhaud describes touchingly the last illness and death in solitude of this strange apparition in musical Paris, little skilled, whimsical, but an uncompromising artist by whom his young followers were so deeply influenced.

Milhaud was married in 1926. His wife Madeleine, once an actress,

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was to be as invaluable to him in advice upon stage matters as she was to be tireless in the care of his declining health, a progressive rheumatism. It was in 1926 that he wrote the opera *Le Pauvre Matelot* to a text of Cocteau, and in 1927, after leaving Mexico, that he composed his opera *Maximilien* (on Werfel). He returned to Claudel for the text of his *Christophe Colomb*. Through the thirties, the number of his works and performances of them increased constantly.

On the fourteenth of July, 1940, Milhaud, one of the last to leave France, sailed for America where he had accepted an offer to take over the Music Department of Mills College in Oakland, California. In New York the Milhauds and their son acquired a Ford and "rolled" westward according to American methods of *"tourisme."* The composer's description of Mills College and the musical activities of its students is flattering. The book ends in 1947 before its author's second teaching experience as guest composer with Aaron Copland at Tanglewood in the summer of 1948. He now divides his time between Mills College and France.

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Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted

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the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most



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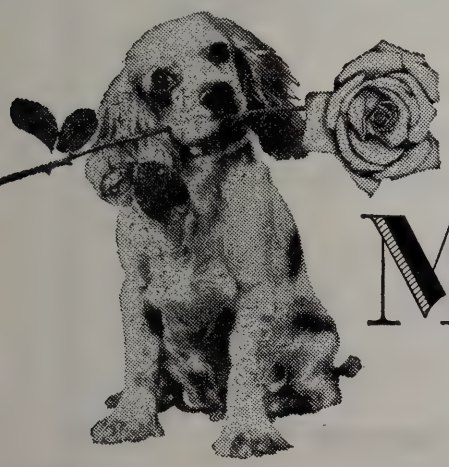
Menus to excite, delight and surprise.

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of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.



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never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest

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moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony – music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music – the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life

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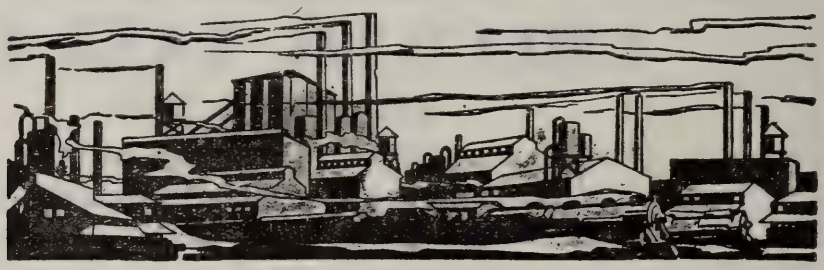
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when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romanti-



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cally inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

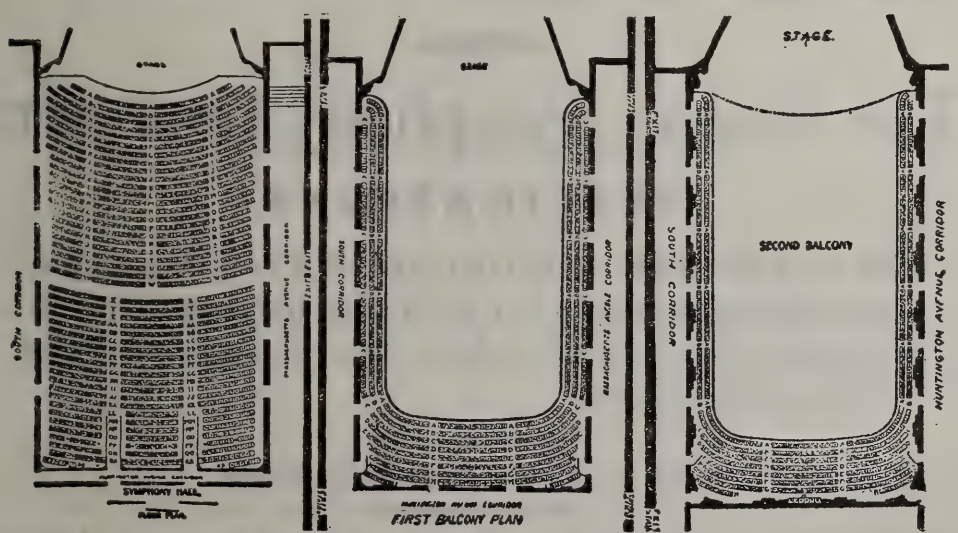
Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first per-

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formance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life. and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists

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merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work, I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

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3	Cambridge	(Kresge Aud. M.I.T.)
4	Boston	(Tues. A)
7–8	Boston	(Fri.-Sat. II)
10	Norfolk, Va.	
11	Charlotte, N. C.	
12	Birmingham, Ala.	
13	New Orleans, La.	
14	Shreveport, La.	
15	Jackson, Miss.	
16	Atlanta, Ga.	
18	Chattanooga, Tenn.	
19	Urbana, Ill.	
20	Lafayette, Ind.	
21	Fort Wayne, Ind.	
22	Detroit, Mich.	
23	Saginaw, Mich.	
24	Ann Arbor, Mich.	
25	Utica, N. Y.	
28–29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Tues. B)
4–5	Boston	(Fri.-Sat. IV)
6	Boston	(Sun. a)
8	Providence	(I)
10	Boston	(Rehearsal I)
11–12	Boston	(Fri.-Sat. V)
14	Northampton	
15	New Haven	(I)
16	New York	(Wed. I)
17	Washington	(I)
18	Brooklyn	(I)
19	New York	(Sat. I)
22	Cambridge	(I)
25–26	Boston	(Fri.-Sat. VI)
29	Boston	(Tues. C)

DECEMBER

1	Boston	(for the Am. Med. Assoc.)
2–3	Boston	(Fri.-Sat. VII)
6	Storrs, Conn.	
7	New York	(Wed. II)
8	Washington	(II)
9	Brooklyn	(II)
10	New York	(Sat. II)
13	Providence	(II)
16–17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Boston	(Tues. D)
22–23	Boston	(*Thurs.*-Fri. IX)
27	Cambridge	(II)
30–31	Boston	(Fri.-Sat. X)

JANUARY

3	Boston	(Tues. E)
5	Boston	(Rehearsal II)
6–7	Boston	(Fri.-Sat. XI)
10	Newark	
11	New York	(Wed. III)
12	Washington	(III)
13	Brooklyn	(III)
14	New York	(Sat. III)
17	Cambridge	(III)
20–21	Boston	(Fri.-Sat. XII)
22	Boston	(Sun. c)
24	Providence	(III)
27–28	Boston	(Fri.-Sat. XIII)

FEBRUARY

3–4	Boston	(Fri.-Sat. XIV)
6	Springfield	
7	New London	
8	New York	(Wed. IV)
9	Philadelphia	
10	Brooklyn	(IV)
11	New York	(Sat. IV)
14	Cambridge	(IV)
16	Boston	(Rehearsal III)
17–18	Boston	(Fri.-Sat. XV)
19	Boston	(Sun. d)
21	Boston	(Tues. F)
24–25	Boston	(Fri.-Sat. XVI)
28	Providence	(IV)

MARCH

2–3	Boston	(Fri.-Sat. XVII)
6	Cambridge	(V)
8	Boston	(Rehearsal IV)
9–10	Boston	(Fri.-Sat. XVIII)
13	Boston	(Tues. G)
16–17	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New Haven	(II)
21	New York	(Wed. V)
22	New Brunswick, N. J.	
23	Brooklyn	(V)
24	New York	(Sat. V)
27	Cambridge	(VI)
29–31	Boston	(*Thurs.*-Sat. XX)

APRIL

5	Boston	(Rehearsal V)
6–7	Boston	(Fri.-Sat. XXI)
8	Boston	(Sun. e)
10	Boston	(Tues. H)
13–14	Boston	(Fri.-Sat. XXII)
17	Providence	(V)
19	Boston	(Rehearsal VI)
20–21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.-Sat. XXIV)

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"La Valse"
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"Rapsodie Espagnole"
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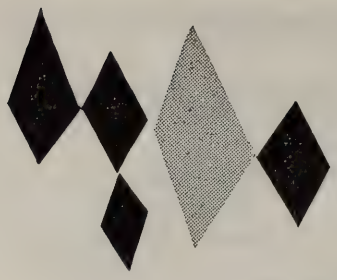
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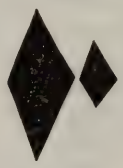
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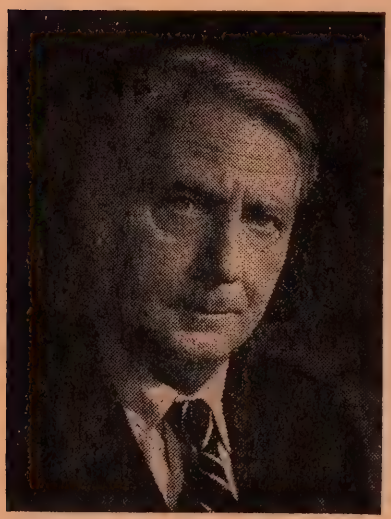
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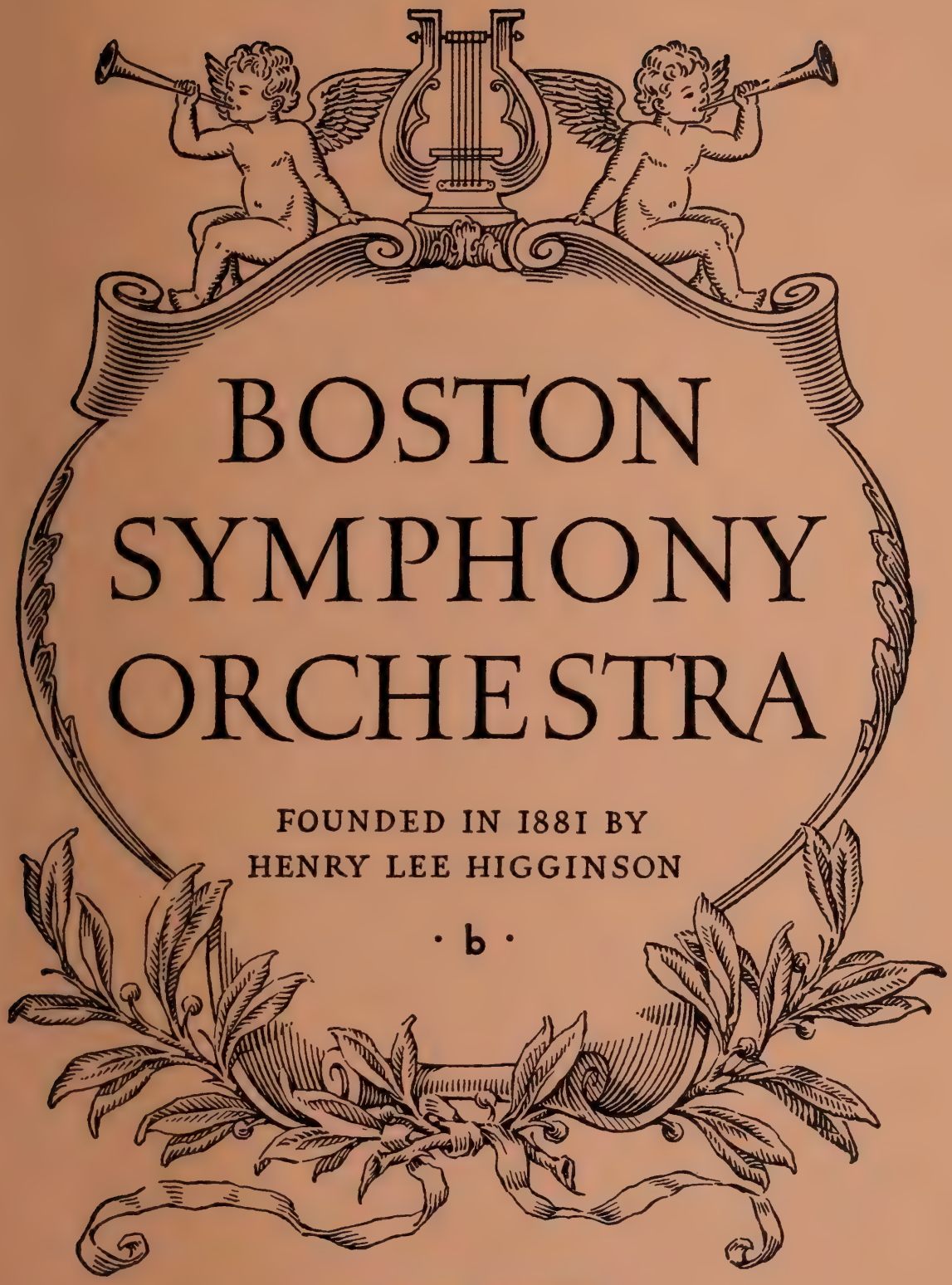


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with historical and descriptive notes by

JOHN N. BURK

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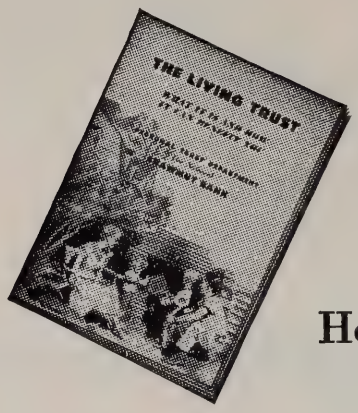
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WRCA	New York
WBZ	Boston
WBZA	Springfield (Mass.)
WCSH	Portland (Me.)
WHAM	Rochester (N.Y.)
WRC	Washington, D. C.
WBAL	Baltimore
WDEL	Wilmington
WTMJ	Milwaukee
WDAF	Kansas City (Mo.)
KSD	St. Louis
KFAB	Omaha
WHO	Des Moines
WOC	Davenport
WSM	Nashville
WNHC	New Haven
WSCR	Scranton
WRAK	Williamsport
WINR	Binghamton
WENY	Elmira
WSAN	Allentown
WRAW	Reading
WAZL	Hazelton
WKBO	Harrisburg
WIKK	Erie
WRDO	Augusta (Me.)
WJAC	Johnstown
WFBG	Altoona
WBLK	Clarksburg
WGKV	Charleston
WHIZ	Zanesville
WFMJ	Youngstown
WFDF	Flint
WSAM	Saginaw
WOWO	Ft. Wayne
WGBF	Evansville
WKYB	Paducah
WIBA	Madison
WMAM	Marinette
WKBH	La Crosse
WEAU	Eau Claire
WSAU	Wausau
WHLB	Virginia (Minn.)
WMFG	Hibbing
WDAY	Fargo
KFYR	Bismarck
KFAM	St. Cloud
KGLU	Safford
KYSM	Mankato

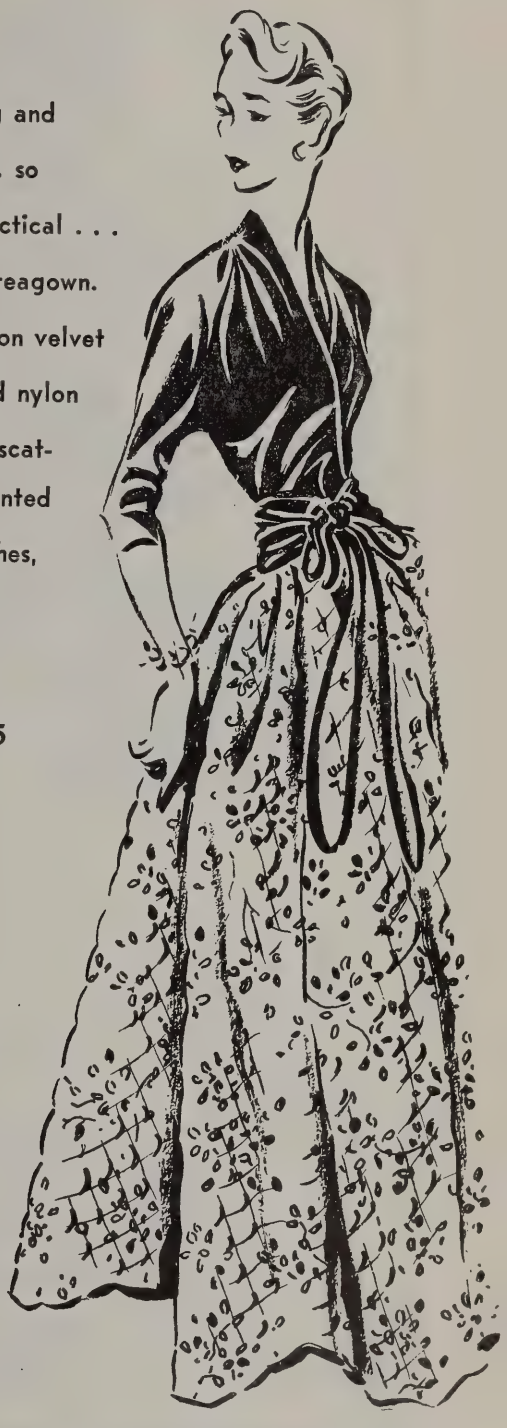
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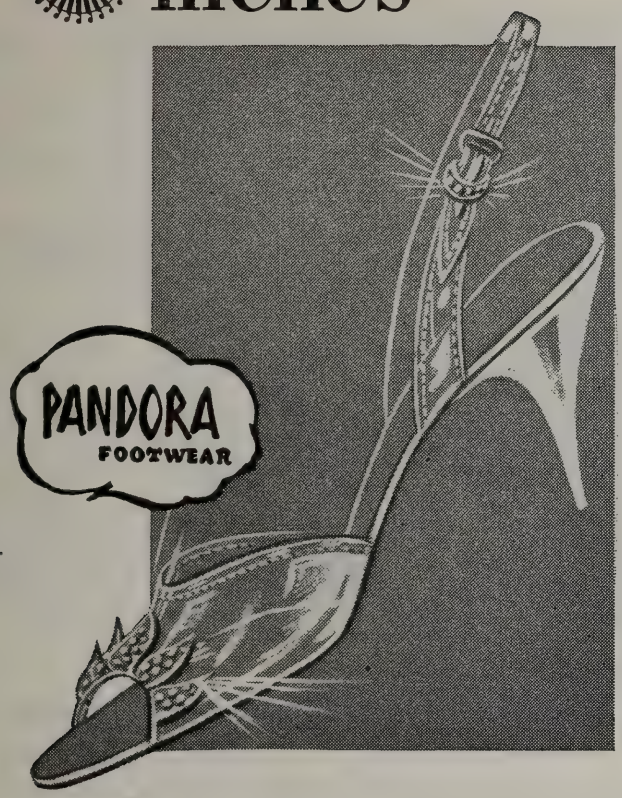
KYUM	Yuma
KROC	Rochester (Minn.)
KELO	Sioux Falls
WEEK	Peoria
KGBX	Springfield (Ill.)
KODY	North Platte
WSVA	Harrisonburg
WAVY	Norfolk
WPTF	Raleigh
WSJS	Winston-Salem
WSOC	Charlotte
WISE	Asheville
WCRS	Greenwood
WIS	Columbia
WTMA	Charleston
WSLS	Roanoke
WORD	Spartanburg
WVEC	Hampton
WJAX	Jacksonville
WFLA	Tampa
WLAK	Lakeland
WORZ	Orlando
WEAT	Palm Beach
WSB	Atlanta
WOPI	Bristol
WMC	Memphis
WJDX	Jackson
KVOL	Lafayette
KPLC	Lake Charles
WALA	Mobile
WGRM	Greenwood
KSYL	Alexandria
KANS	Wichita
KWBW	Hutchinson
KVOO	Tulsa
WKY	Oklahoma City
WFAA	Dallas
KGNC	Amarillo
KTBS	Shreveport
KARK	Little Rock
KPRC	Houston
WOAI	San Antonio
KRIS	Corpus Christi
KRGV	Weslaco
KCBD	Lubbock
KDYL	Salt Lake City
KTSM	El Paso
KSEI	Pocatello
KIDO	Boise
KORK	Las Vegas
KYCA	Prescott

In addition, the following five stations carry the weekly programs by delayed broadcast from the Network lines at another time:

WDEF	Chattanooga
WDSU	New Orleans
KTFI	Twin Falls
KGHL	Billings
KVOA	Tucson

(*Continued on page 35*)

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ARTHUR FIEDLER, *Conductor*

FRESCOBALDI .....Toccata
Freely transcribed for orchestra by Hans Kindler

BEETHOVEN .....Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

INTERMISSION

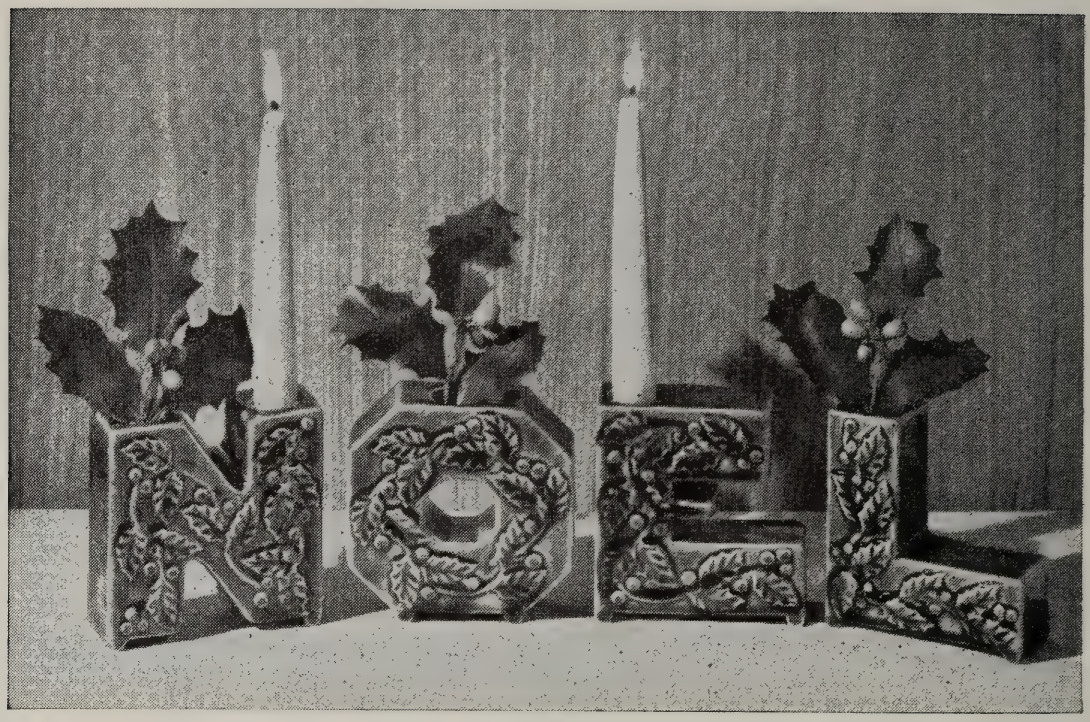
RACHMANINOFF .....Rhapsody on a Theme of Paganini, for Piano and Orchestra, *Op.* 43

KODÁLY.....Dances of Galánta

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TOCCATA

By GIROLAMO FRESCOBALDI

Born in Ferrara, September 7, 1583; died in Rome, March 1, 1643

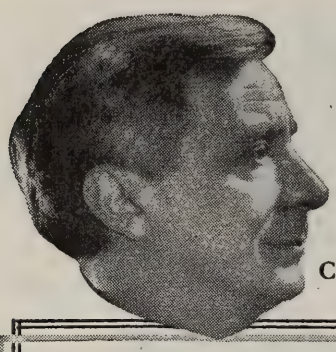
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chestral transcription. The latter was published by Mills Music, Inc., in 1942, and the fact that both publications carry the usual copyright would indicate a common source. Yet Charles L. Cudworth, Librarian of the University Music School in Cambridge, England, has fastened an inquiring eye upon this piece among others in his article, "The Old Spuriosity Shop" in *Notes* for September, 1955. He writes: "Frescobaldi's Toccata as 'arranged' for cello and piano by Gaspar Cassadó was almost certainly composed by him. The fact that Dr. Hans Kindler also 'arranged' the piece for orchestra has been offered as proof that there must have been an original somewhere, but Kindler to his subsequent embarrassment worked from the Cassadó Edition."*

An inquiry sent to Mr. Cassadó in Siena, Italy, has just brought a reply. Mr. Cassadó explains that the *Toccata* which he has arranged for cello was discovered by him in the archives of La Merced, the Conservatory of Music at Barcelona where his father was for a long time organist and *Maestro di Cappella.* The score bore the title *"Toccata"* and the name of Frescobaldi, and was presumably a copy, "originally written for organ solo." Mr. Cassadó adds: "I cannot be

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*** Mr. Cudworth has questioned in the same article the authenticity of Mozart's *Sinfonia Concertante*, K. 297b, performed at the Boston Symphony concerts November 11 and 12 last, on the evidence of its musical quality. In this case at least most listeners will heartily disagree with him.**

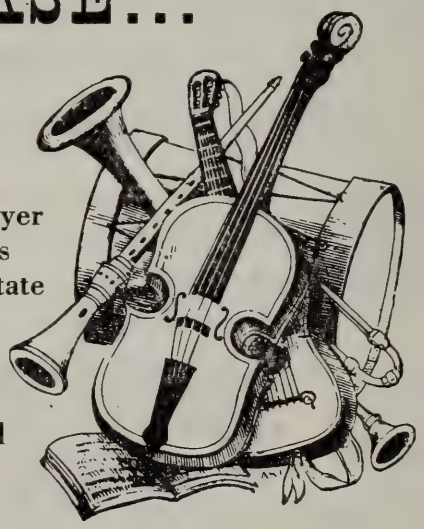
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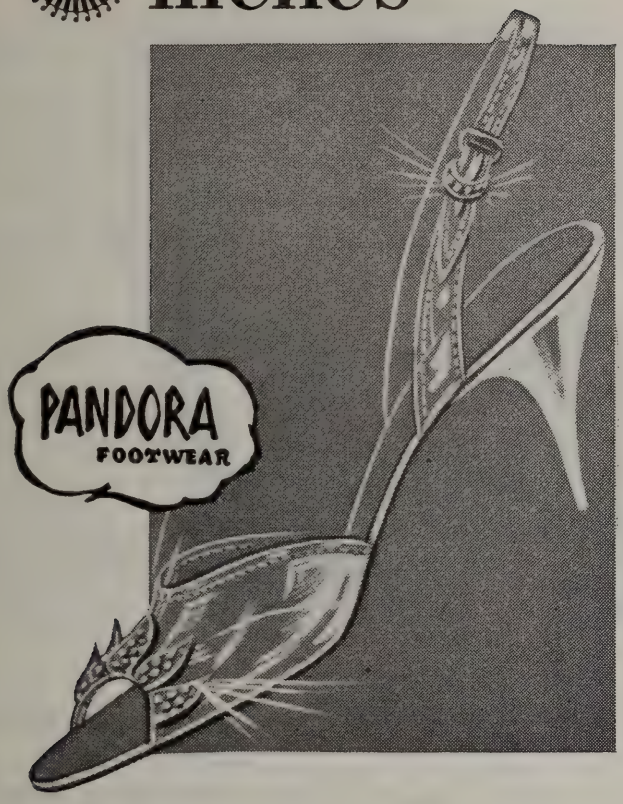


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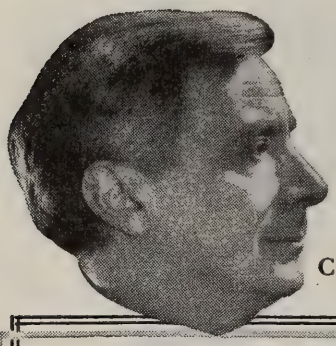
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chestral transcription. The latter was published by Mills Music, Inc., in 1942, and the fact that both publications carry the usual copyright would indicate a common source. Yet Charles L. Cudworth, Librarian of the University Music School in Cambridge, England, has fastened an inquiring eye upon this piece among others in his article, "The Old Spuriosity Shop" in *Notes* for September, 1955. He writes: "Frescobaldi's Toccata as 'arranged' for cello and piano by Gaspar Cassadó was almost certainly composed by him. The fact that Dr. Hans Kindler also 'arranged' the piece for orchestra has been offered as proof that there must have been an original somewhere, but Kindler to his subsequent embarrassment worked from the Cassadó Edition."*

An inquiry sent to Mr. Cassadó in Siena, Italy, has just brought a reply. Mr. Cassadó explains that the *Toccata* which he has arranged for cello was discovered by him in the archives of La Merced, the Conservatory of Music at Barcelona where his father was for a long time organist and *Maestro di Cappella.* The score bore the title *"Toccata"* and the name of Frescobaldi, and was presumably a copy, "originally written for organ solo." Mr. Cassadó adds: "I cannot be

---

*** Mr. Cudworth has questioned in the same article the authenticity of Mozart's *Sinfonia Concertante,* K. 297b, performed at the Boston Symphony concerts November 11 and 12 last, on the evidence of its musical quality. In this case at least most listeners will heartily disagree with him.**

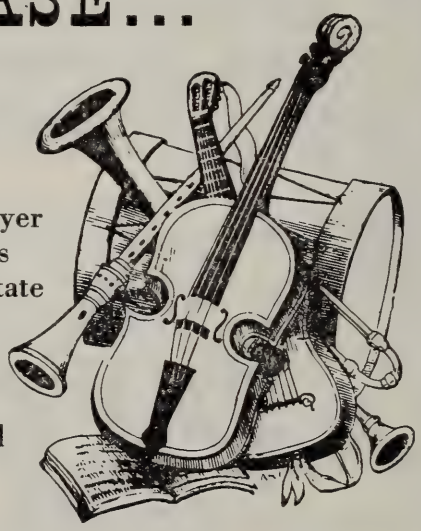
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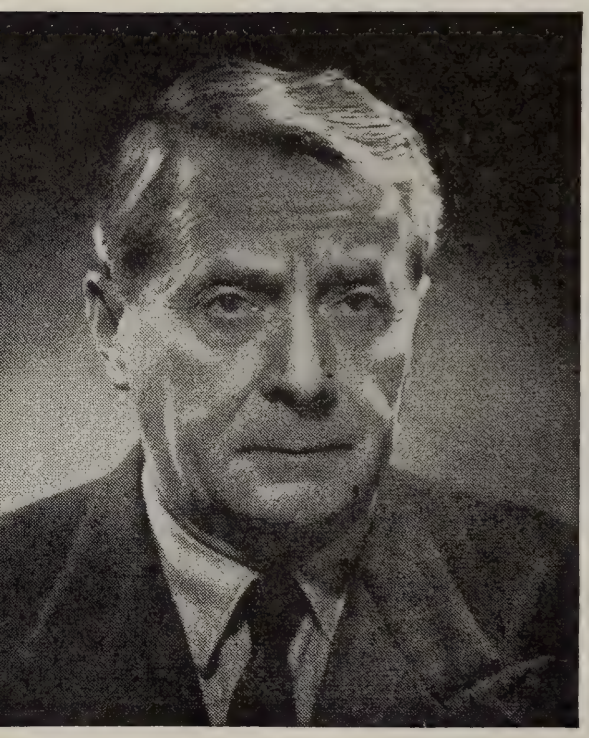
absolutely sure whether it was Frescobaldi or another author who did the rest, though in some passages one can easily find some characteristic *'frescobaldiane'* ".

This Toccata is true to the free, improvisatory form of the keyboard pieces which bore its name, and consists mostly of lively and vigorous music interspersed with relieving slow sections. There is a "grave" introduction, set forth by the full orchestra, and then an allegro giusto, in which the principal subject is presented in fugal fashion, at first by the strings. A "tranquil" bridge passage reintroduces the theme somewhat altered and develops it. The original introductory subject is brought back and developed over string figures. The "giusto" theme returns to bring a full-voiced close.

An interesting description of the Toccata, its origins and various developments, is to be found in Willi Apel's invaluable *Harvard Dictionary of Music:*

Toccata (from Italian *toccare,* to touch, with reference to the "touching" of the keys, as contrasted with the "sounding" of strings in the sonata, and the "singing" of voices in the cantata) : A keyboard

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composition in free idiomatic keyboard style, employing full chords and running passages, with or without the inclusion of sections in imitative style. The earliest toccatas, by A. Gabrieli, consist of full chords and interlacing scale passages only. To consider them as mere virtuoso pieces (as is frequently done) is scarcely appropriate, since the passages have a decidedly expressive significance, particularly if played in the free tempo which is typical of the toccata. With Claudio Merulo (1533–1604) the toccata became organized into an alternation of free (toccata-like) and of fugal sections, usually in the arrangement T F T F T. Frescobaldi's toccatas, if compared with those of Merulo, clearly illustrate the difference between the grandiose pomp of the late Renaissance and the sensitive disintegration of the early Baroque period. They are written in a succession of quickly changing "scenes," an interesting exhibition of overflowing imagination without any restraining and binding principle of form. A special type (already to be found with his predecessors Trabaci and Mayone) is the short liturgical toccata (e.g., *"Toccata avanti l'elevazione,"* i.e., to be played before the elevation of the host), which is a short prelude in dignified style. With Bernardo Pasquini and Alessandro Scarlatti the Italian toccata became the arena for empty pianistic virtuosity and soon declined into a perpetuum mobile type which is very close to the etudes of the 19th century (Clementi).

The development of the toccata in Germany falls into two branches. The South-German composers (Froberger, Kerll, Muffat) followed the Italian model of Frescobaldi, not without enriching its stylistic resources and enlivening its contents. More important is the North-

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German development which led to an entirely novel type of toccata of a free and rhapsodic character, a type which, owing to its unbounded irrationalism and transcendental greatness, has not inappropriately been termed "Gothic." This new style appeared first in the toccatas of Matthias Weckmann (1621–74), and developed to great artistic height in those of Dietrich Buxtehude (1637–1707), Nicolaus Bruns (c. 1665–97), and J. S. Bach. Most of these toccatas, particularly those of Bach, retain the Merulo-scheme of five sections, alternating between free and contrapuntal style. Bach's great organ toccata in F major, however, combines the huge dimensions of the North-German type with the rhythmic precision of the late Italian toccata (Pasquini). The toccata style is also frequently used for the preludes of fugues, as, e.g., for Bach's organ fugue in A minor.

Both the North-German and the Italian type of the toccata were also cultivated in modern music. Examples of the perpetuum mobile type are the toccatas by Schumann, Debussy (in *Pour le piano,* 1911), Honegger, Prokofieff, and Casella, while the free, rhapsodic style is used in the toccatas of Busoni (1921) and Petyrek (1934).

Around 1600, the name toccata was also used for brass music in the character of a festive fanfare, e.g., in the introduction of Monteverdi's *Orfeo* (1607). Why the same name was applied to pieces so different in character is not clear. Possibly the latter connotation is bound up with the use of kettledrums for the bass part of such pieces.

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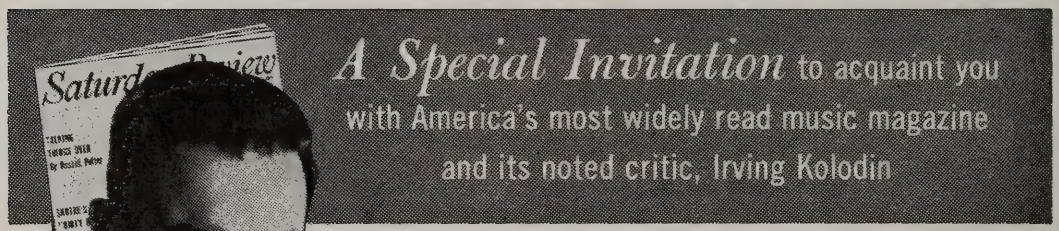
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

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BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the



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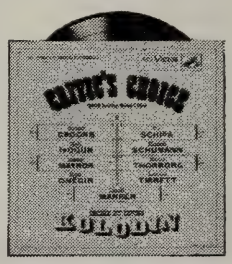
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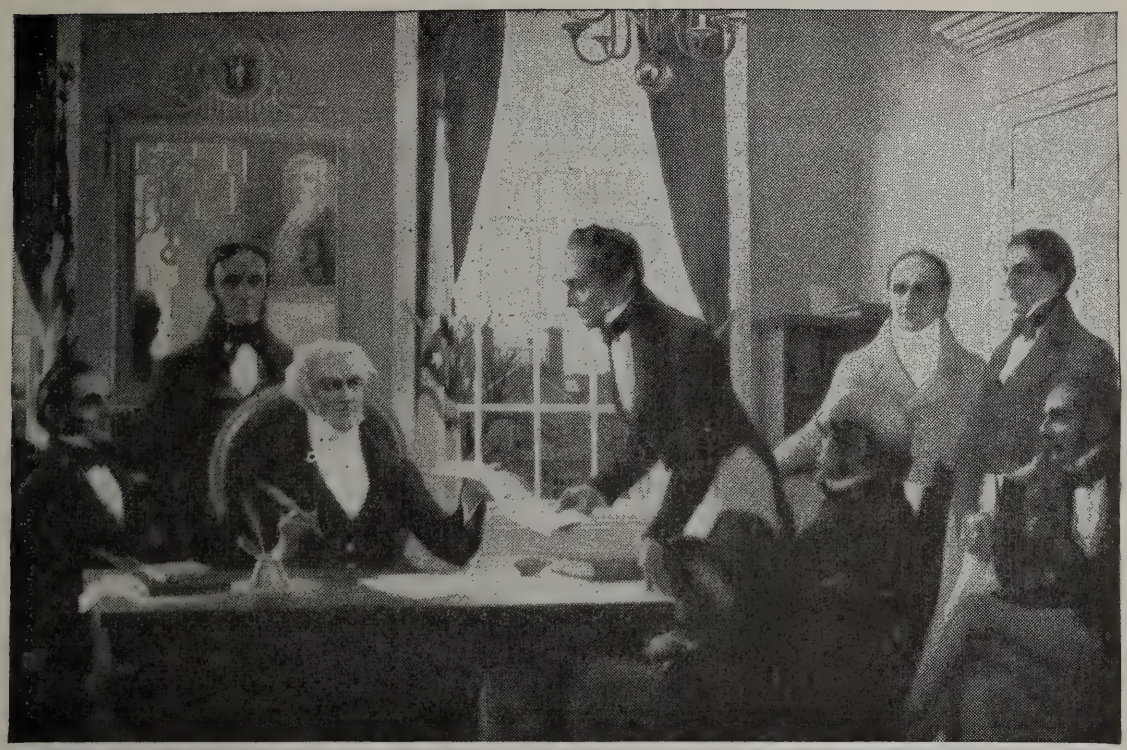
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unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The

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sketchbooks forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

~

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.



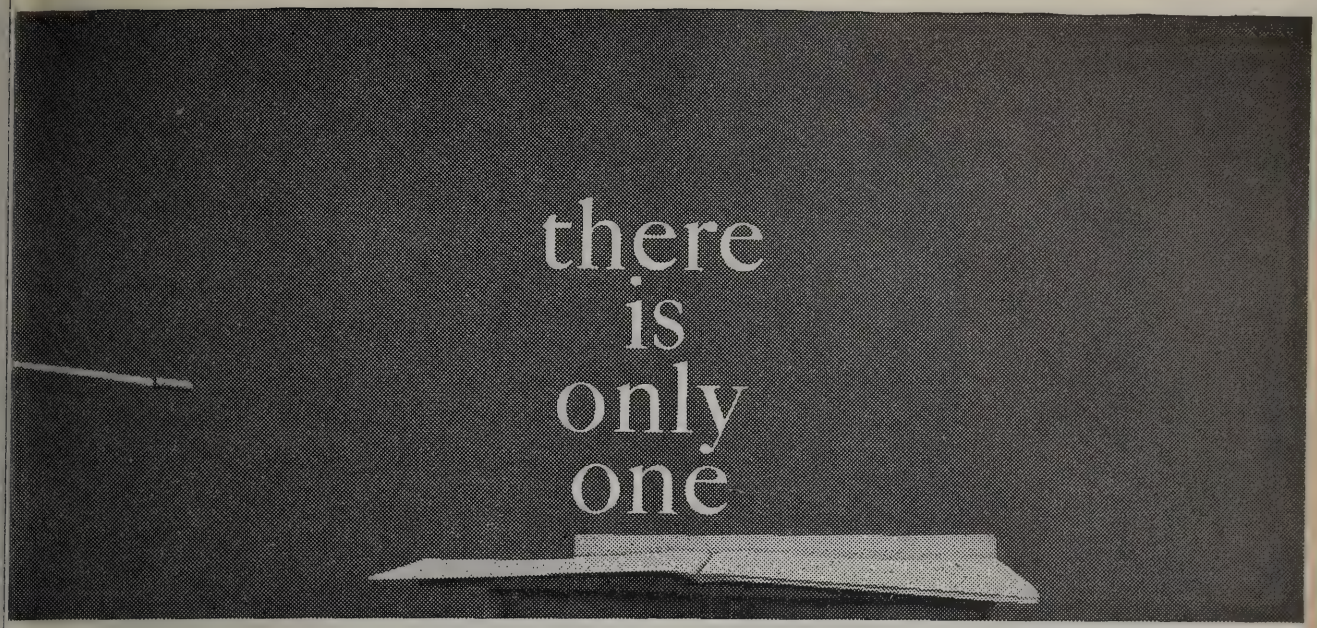
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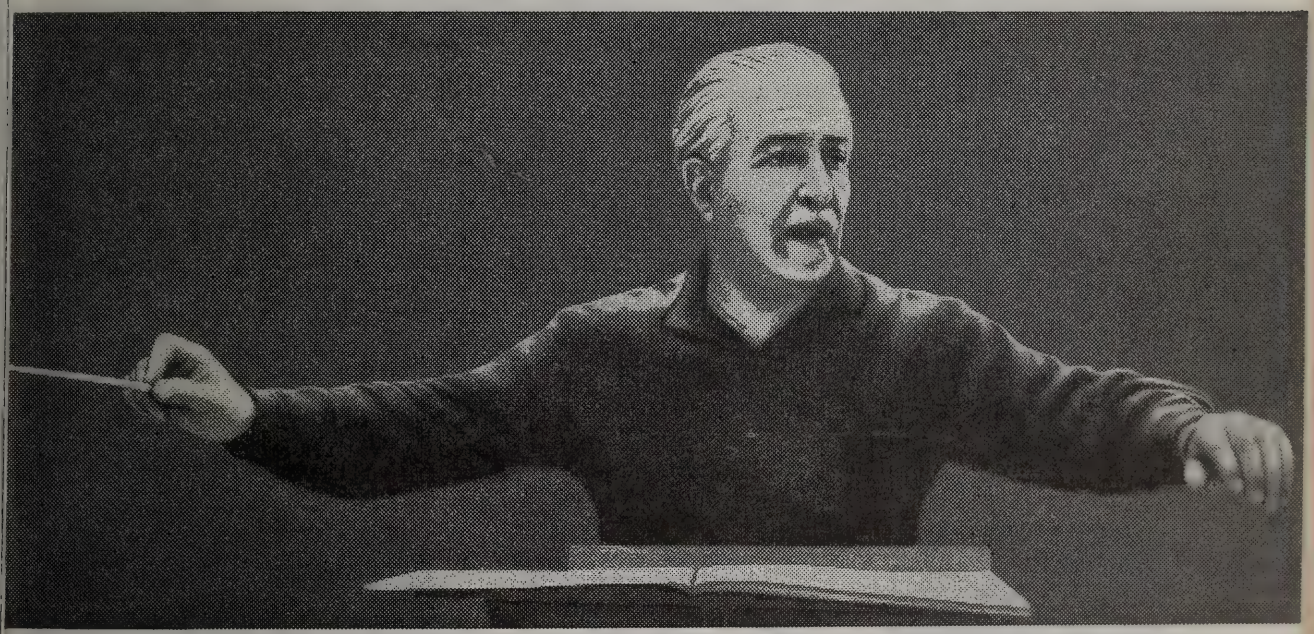
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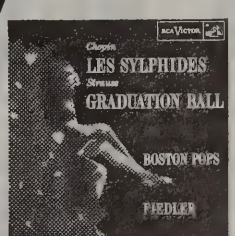


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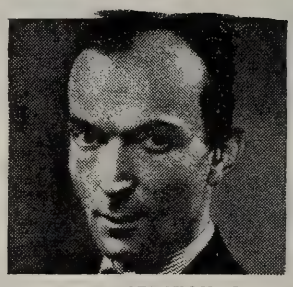
data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now generally placed in this summer. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a lady by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.



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Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

~

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to



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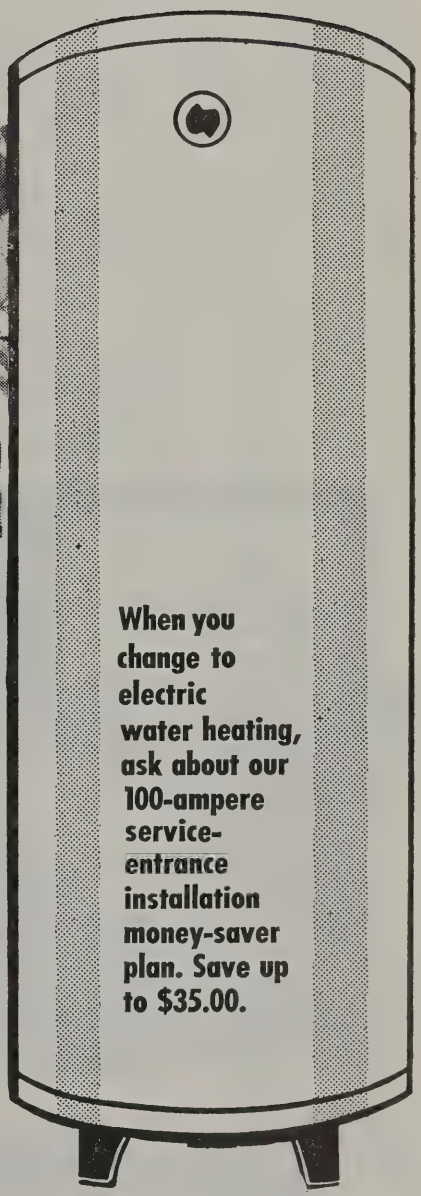
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the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly — and stops there.



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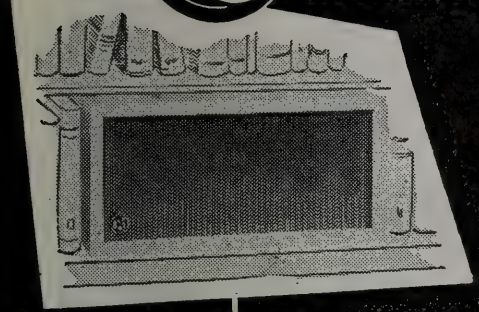
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The tempo di menuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George Grove, Tovey

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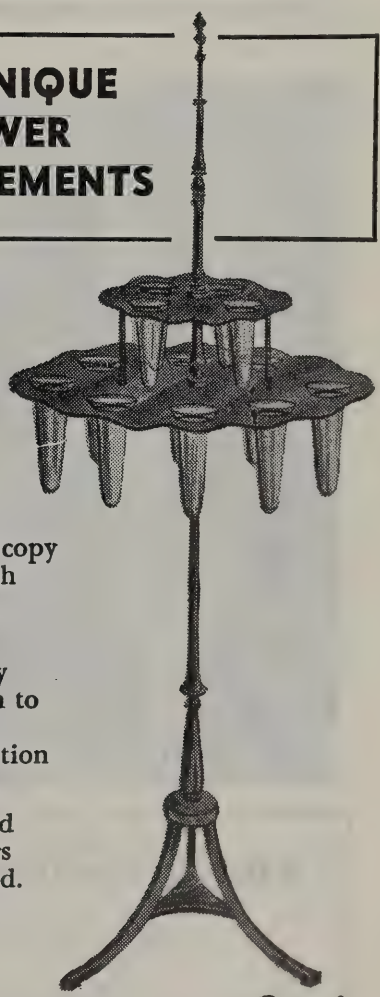
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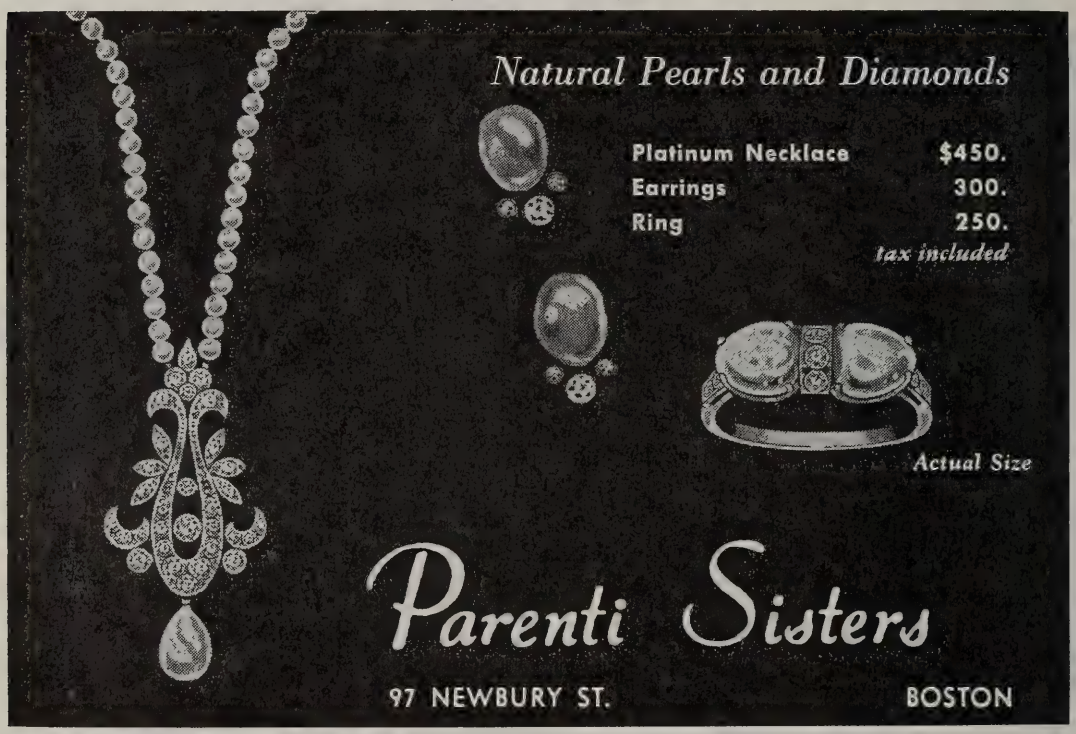
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has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . .Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."

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MAN OF OUR TIME

By HOWARD TAUBMAN

(The following article on Arthur Honegger appeared in the *New York Times* on December 4, the Sunday after the composer's death.)

NO ART save painting and sculpture suffers so much from ancestor worship as music. A few composers of the past have been raised to the rank of deities, and an overwhelming preponderance of performances in opera house and concert hall, on the radio, and even on the phonograph in private homes, pays repeated homage to them. These great ones deserve to be cherished and heard again and again, but not to the exclusion of everything else.

It is a commonplace of a certain kind of criticism that the last worthwhile music was composed a long time ago. Before World War I there were people who bemoaned the sterility of their epoch, which happened to be producing music by men such as Debussy, Ravel, Stravinsky, Schoenberg, Bloch, Ives, Berg and Sibelius. Between the two World Wars there were similar threnodies, while some of the older men and a good many new ones were writing music worthy of serious attention.

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In the midst of these despairing judgments, a composer dies, and the world takes stock of his creative output. It discovers that a man of great talent has departed. His music is performed more often and in more places than in his lifetime. The significance of his output takes on a fresh perspective. It becomes clear that here is a body of work that gives the lie to those who can find nothing but barren wastes in the music of their own time.

That is what happened to Béla Bartók after his death in 1945. In the case of Prokofieff, who died in 1953, there was no sudden outburst of performances of his music, for he had not been neglected like Bartók. Some of his important works, however, are still unknown in this country. We need not wait for their performance to form an estimate of his position. We know that he deserves to be called a modern master. His music is certainly an honorable part of the heritage of our age.

Arthur Honegger, who died last week at the age of sixty-three, was another impressive creative figure of our time. His music is another proof that the sources of musical inspiration are not drying up.

Honegger was not ignored while he lived. He made a stir in the world, particularly after he gave it "Pacific 231." His big pieces such

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(*Continued from page 4*)

A BRITISH VIEW OF ARTHUR FIEDLER

Through recordings the Pops and their conductor have become known in many parts of the world. In the British magazine, *The Gramophone,* W. A. Chislett remarks on "Mr. Fiedler's untiring and successful efforts to bridge the gap between the trivial in music and the 'classics'. No one can have led more people in America to a genuine appreciation of music than he. They also afford a welcome opportunity of congratulating Mr. Fiedler (and also his native city of Boston) on his twenty-five years of conductorship of the Boston Promenade Orchestra. He joined the Boston Promenade Orchestra in 1915 at the age of twenty-one and for fifteen years played in the second violin and viola sections respectively. He also played the celesta, piano and organ as required. In 1930 he was appointed to conduct the Boston Promenade Orchestra in their Symphony Hall popular concerts and there he still remains — and long may he continue to reign. The Promenade Orchestra consists of about 85 members of the Boston Symphony Orchestra."

• •

HONEGGER AND THE "SIX"

The French *"Groupe des Six,"* so named in a newspaper article in 1917, has continued through the years as a "group" in friendly association, although not in artistic viewpoint. Arthur Honegger is survived by his five fellow composers. His death on November 27 has brought replies from three of them, published in *France-Amerique,* December 4:

From Darius Milhaud: "With the death of Arthur Honegger, a friendship of forty years is terminated, while a warm memory continues. This first break in the *Groupe des Six* is a sorrow which will touch not only his friends and his family, but France and the entire world."

Georges Auric: "Arthur Honegger is

(*Continued on page 36*)

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as "King David," "Judith" and "Joan of Arc at the Stake" with their Biblical and sacred connotations achieved prominence. His symphonies, particularly the Second and Fifth, were admired by connoisseurs.

And yet how well do we know Arthur Honegger in all his aspects as a composer? He wrote a formidable amount of music—operas, ballets, incidental scores for theatre, film and radio, choral and orchestral

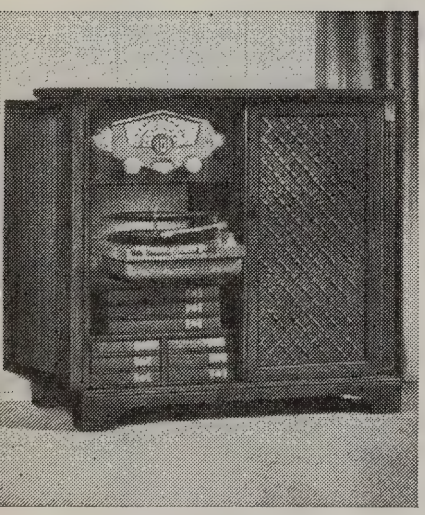
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(*Continued from page 35*)

one of my oldest friends. We made our débuts together. He was a very great musician who could, in spite of his austerity, reach the many. Certain of his works, such as *Jeanne au Bûcher*, have been played throughout the world. Honegger will remain one of the greatest composers of our time."

Germaine Tailleferre: "I have known Arthur Honegger for forty years; we were at the Conservatory together with Darius Milhaud and Pleyel — an inseparable quartet. There is nothing new to say about the qualities of Honegger, who at the same time was amiable, good, and simple. All who knew him have been struck by his loss."

Ingrid Bergman, who impersonated Jeanne d'Arc, has written: "It is a great loss for the world, but for me it is more than that — it is a great sorrow. I am an infinite admirer of his music and was proud to be able to play *Jeanne au Bûcher*."

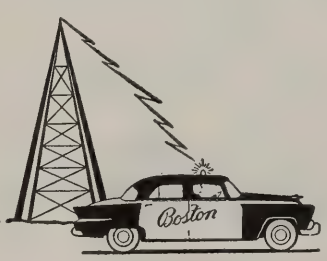


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works and chamber pieces. Only a few of his compositions are widely familiar. Memorial performances of the lesser known pieces may be expected in the months to come.

The usual dodge in discussing a composer of our own period is to say, "Let's wait and see what posterity thinks of him." It would be better to let posterity take care of itself. What has Arthur Honegger's music to offer us?

A great deal. In the exuberance of his youth he turned out sensational pieces like "Pacific 231." Whether he meant to do so, he managed to advertise "Pacific 231" handsomely. He took a ride in a locomotive. He declared that he loved locomotives as other men loved women and horses. He did an orchestral piece about a game, "Rugby." And then he decided to avoid descriptive titles; he wanted his music listened to for itself.

Honegger matured slowly. As one examines his works in their chronological progression, one discerns that this composer, born in France of Swiss parents and giving almost equal allegiance to his





German and French predecessors, looked increasingly inward. He did not avoid large canvases, but even in those he sought to express his deepest feelings.

This change illuminated "Joan of Arc at the Stake," which he wrote twenty years ago. Compared to "King David," composed in 1921, it is simpler and more searching. Something harsh and realistic remains, as is fitting in a man with Honegger's Gallic blood and associations, but the underlying feeling is pure and lofty. The agony of the Maid of Lorraine is captured in music of shining faith and humility.

Not that "King David" lacked honesty. It has the exhilaration of youth as well as its faults, such as too much splash and grandiloquence. In looking back on this piece thirty years after its completion, Honegger could view it with admirable detachment.

"From the vantage point of thirty years," he wrote, "I can look at this music very objectively. I do not disown it, but it is written with complete spontaneity and without any regard for the fashionable." He admitted that the score "is not as tight as I might have wished," adding disarmingly, "I was young then and very eager." In fact, he got the whole huge score written in a couple of months.

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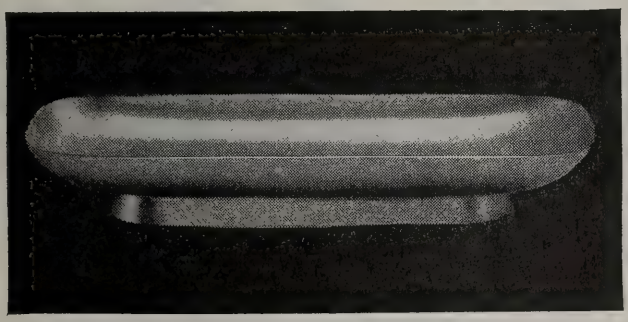
World War II was a terrible time for him, as it was for all men of good will. He was in Switzerland after the war began, but he returned to France in April, 1940, at "the baddest time," as he told an interviewer some years ago. His music became more austere and meaningful. His Symphony No. 2 for strings and solo trumpet was written in the dark hours of 1941, and it sang not only of tragedy but also of defiance.

In 1947, Honegger paid his last visit to this country. He came here to be a guest composition teacher at Tanglewood, but was stricken with a heart attack early in the six-week period. Even before his illness, he seemed despondent.

"I have written four symphonies," he told an interviewer from the *New York Times*. "I have enough. The work of serious composing is for young men. From time to time I write a little piece, perhaps. I will write film music for a little money."

One of the "little pieces" was the Fifth Symphony, which was commissioned by the Koussevitzky Music Foundation and was introduced here by Charles Munch, his good and admiring friend, and the Boston

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Symphony in 1951. In a letter to Mr. Munch last month, Honegger observed that with his Fifth, he had closed the cycle of his symphonies. He was too tired and weak to write.

But he was not too indifferent to protest against the neglect of contemporary music. "And still," he remarked last year in the course of a diatribe against radio and the endless repetition of familiar things, "I'm one of the few composers who like music."

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HONEGGER AND THE BOSTON SYMPHONY ORCHESTRA

THE associations of the late composer, this orchestra and its conductors have extended through many years. Serge Koussevitzky, having introduced *Pacific 2-3-1* to America at his first concert with this orchestra in 1924, invited Honegger to cross the ocean in 1929 and conduct concerts of his own compositions. His First Symphony was composed for the 50th Anniversary of this orchestra. In 1947 Honegger again came to this country to teach composition at the Berkshire Music Center, a task which was interrupted by his illness. Dr. Koussevitzky commissioned his Fifth Symphony and, having retired as conductor of the orchestra when he received the score, gave Charles Munch the privilege of introducing it in America and Europe. It was the opening movement of this symphony which Mr. Munch conducted in memory of the composer on December 2–3, following the news of Honegger's death on November 27.

There follows a list of the performances of Honegger's music by this Orchestra:

		Conducted by
1922	**Horace Victorieux*	Pierre Monteux
1924	**Pacific 2-3-1*	Serge Koussevitzky



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1927	Incidental Music to *Fedra* (First concert performance)	Serge Koussevitzky
	**Pacific 2-3-1*	Serge Koussevitzky
1928	*King David*	Serge Koussevitzky
1929	*Chant de Nigamon*	Arthur Honegger
	Prayer from *Judith*	Arthur Honegger
	Songs from *La Petite Sirène*	Arthur Honegger
	Pastorale d'Été	Arthur Honegger
	**Horace Victorieux*	Arthur Honegger
	Rugby	Arthur Honegger
	Concertino for Piano	Arthur Honegger
	Pacific 2-3-1	Arthur Honegger
1930	Concerto for Violoncello	Serge Koussevitzky
1931	*Symphony No. 1 (First performance)	Serge Koussevitzky
1933	*Mouvement Symphonique* No. 3	Serge Koussevitzky
1946	*Symphony No. 2 (String Orchestra)	Charles Munch
1947	Symphony No. 2 (String Orchestra) (Repeated in the same season)	Serge Koussevitzky
	Symphonie liturgique	Charles Munch
1948	Symphony No. 2 (String Orchestra)	Serge Koussevitzky
1949	*Jeanne d'Arc au Bûcher*	Charles Munch
	Symphony No. 4 (*Deliciae Basilienses*)	Serge Koussevitzky
1950	Prelude, Fugue and Postlude	Charles Munch
1951	*Symphony No. 5 (First performance)	Charles Munch



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1952	**Monopartita*	Ernest Ansermet
	Pacific 2-3-1	Ernest Ansermet
	La Danse des Morts	Charles Munch
	Symphony No. 2 (String Orchestra)	Charles Munch
1953	Symphony No. 1	Charles Munch
1954	Symphony No. 1	Charles Munch
1955	Symphony No. 4 (*Deliciae Basilienses*)	Charles Munch
	Symphony No. 5	Charles Munch
	**A Christmas Cantata*	Charles Munch
	Symphony No. 5 (First movement; played in memoriam)	Charles Munch

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RHAPSODY ON A THEME OF PAGANINI, FOR PIANO AND ORCHESTRA, *Op.* 43

By SERGEI VASSILIEVICH RACHMANINOFF

Born in the Government of Novgorod, April 2, 1873; died in Beverly Hills, California, March 28, 1943

Composed in 1934, Rachmaninoff's Rhapsody was first played by the Philadelphia Orchestra, the composer as soloist, at a concert in Baltimore, November 7, of the same year. The only previous performances by the Boston Symphony Orchestra have been on December 24, 25, 1937, when the composer was the soloist, and February 27–28, 1948, when Artur Rubinstein was soloist.

The Rhapsody is scored for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, tambourine, triangle, cymbals, drum, bells, harp and strings.

RACHMANINOFF added this work to his four concertos for piano and orchestra* in the summer of 1934 (July 3–August 24). The place was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the

* The First, in F-sharp minor, an early work — in fact his Opus 1 — was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The *First* Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth). The *Second* Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch); in

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The *Rapsodie* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the *Twenty-four Caprices for Violin Solo, Op.* 1, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject for his *Variations on a Theme of Paganini* for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine

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Boston, December 17, 1909 (Rachmaninoff), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), April 12, 1935 (Walter Gieseking), October 26, 1945 (Alexander Brailowsky), October 14, 1949 (Byron Janis), November 27, 1953 (Zadel Skolovsky). The *Third* Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff), repeated March 16, 1928 (Vladimir Horowitz), December 20, 1935 (Sergei Rachmaninoff), April 10, 1941 and March 3, 1944 (Vladimir Horowitz), October 31, 1947 (Witold Malcuzynski), November 5, 1948 (Vladimir Horowitz), December 14, 1951 (Monique de la Bruchollerie). The *Fourth* Concerto has not been performed by this orchestra.

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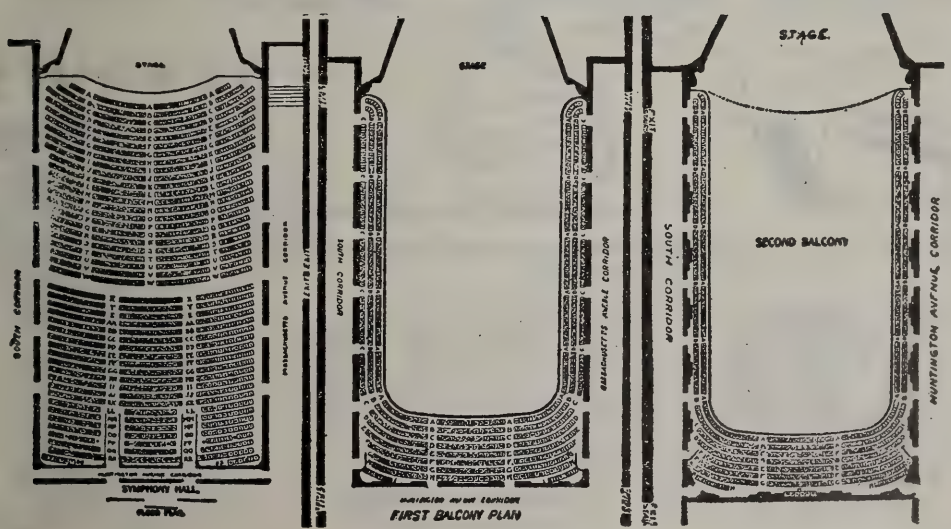
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Thus it appears that the themes which Kodály has used for his *Dances of Galánta* were those which, in his childhood, first influenced him in the direction of his life's work: to search out, record, and in his own way to utilize the music native to his people. It was as a baby (in 1884) that he was taken to Galánta, a small community in the Comitat of Pozsony on the road between Vienna and Budapest. There was chamber music in the home, where his parents both played. When in 1891 his family moved to the town of Nagyszombat, the study of music was added to his regular schooling. He learned to play the piano and the violin, sang in the cathedral choir and gained access to scores. Later the home performances of quartets were wanting a 'cello and he learned that instrument forthwith. This early experience became the basis of his unusual musical versatility. From the

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Villa "Tribschen," where the third act of *Siegfried* and its successor *Götterdämmerung* were composed.

The *Rapsodie* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the *Twenty-four Caprices for Violin Solo, Op.* 1, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject for his *Variations on a Theme of Paganini* for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine

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Boston, December 17, 1909 (Rachmaninoff), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), April 12, 1935 (Walter Gieseking), October 26, 1945 (Alexander Brailowsky), October 14, 1949 (Byron Janis), November 27, 1953 (Zadel Skolovsky). The *Third* Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff), repeated March 16, 1928 (Vladimir Horowitz), December 20, 1935 (Sergei Rachmaninoff), April 10, 1941 and March 3, 1944 (Vladimir Horowitz), October 31, 1947 (Witold Malcuzynski), November 5, 1948 (Vladimir Horowitz), December 14, 1951 (Monique de la Bruchollerie). The *Fourth* Concerto has not been performed by this orchestra.

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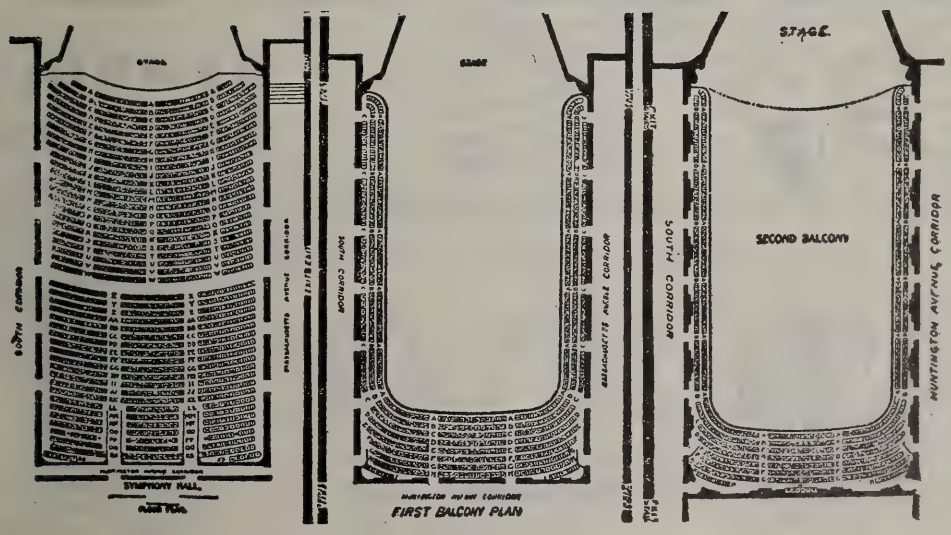
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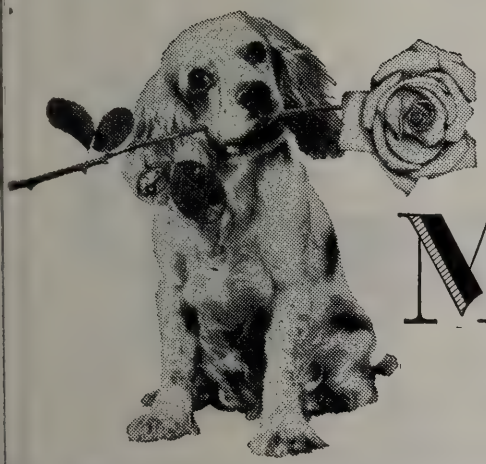
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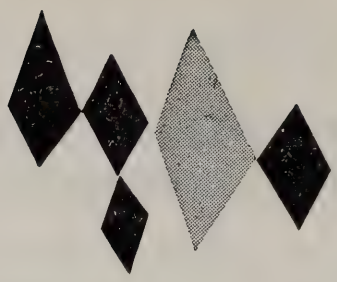
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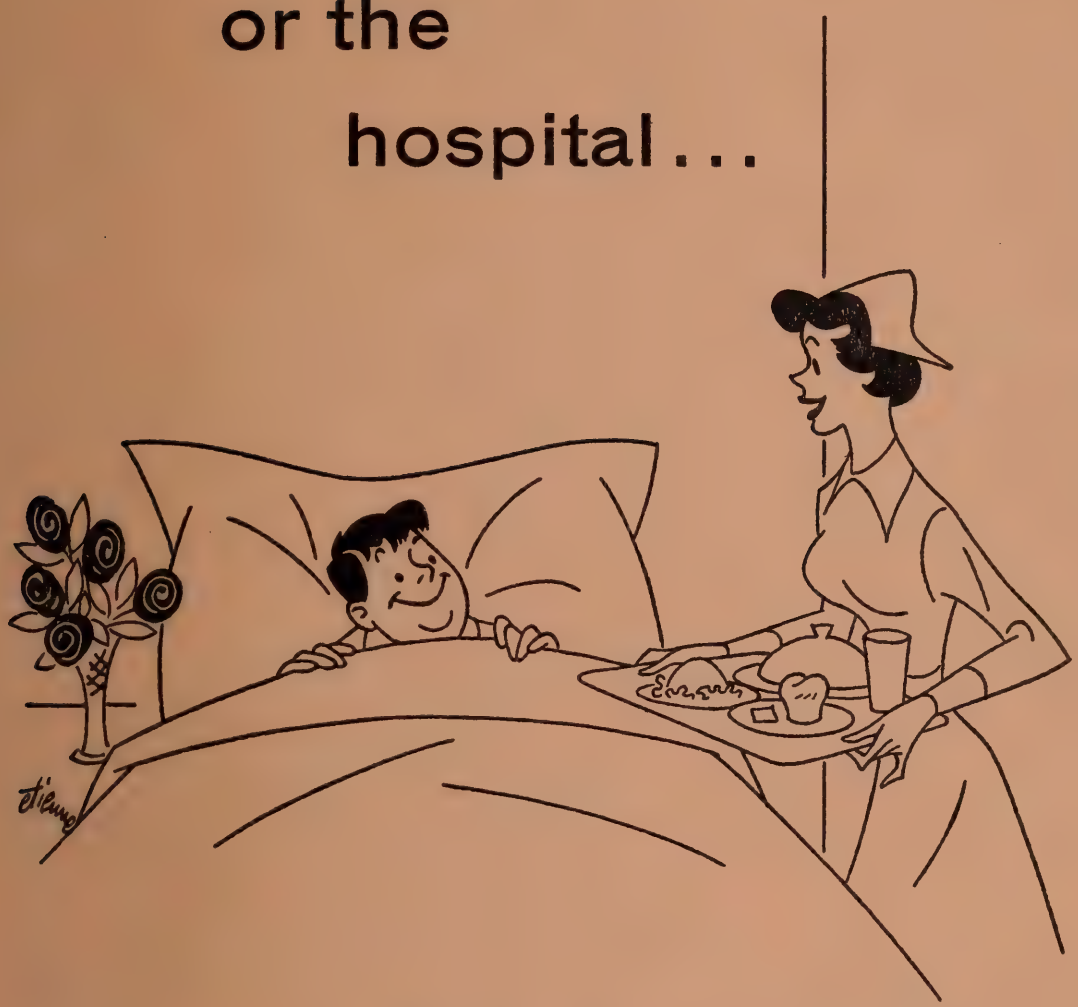
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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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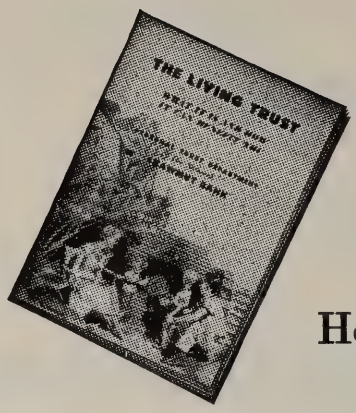
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EXHIBITIONS

An exhibition of "Portraits in Print" loaned by the Print Department of the Boston Public Library is now on view in the gallery.

Shown in the cases is an exhibition of the drawings of Robert Nash, who lives at Furnace Creek Ranch, Death Valley, California. Mr. Nash has this to say about his work:

"Earlier in my life, from around 14 to 21, I was deeply influenced by all the data from the physical sciences in which vast processes, e.g., the geology of the earth, the formation of stars, etc., were reduced to a comprehensible form and to some extent assimilated. However, in the past few years I have been aware of the beauty and the process in the small, in the unnoticed or less spectacular of nature. The pattern on the beach of the débris tossed up by the leading edge of the highest retreating wave; the changes in the texture of sand as it dries and the day moves on; the change in the shapes of sandbars in rivulets; the feel, the texture, the smell of grasses in the summer field; sere and dry soil; lichen on rock and trees along the Big Sur coast."

• •

THE EUROPEAN TOUR

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. The announcement has been made by Robert W. Dowling, Chairman of the Board of A.N.T.A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the Orchestra's 104 men and instruments, by air, as well as help defray deficits to the Orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State

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Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the Orchestra, and other funds are being solicited.

The European tour of the Boston Symphony will take place under the direction of Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood (July 2 to August 12).

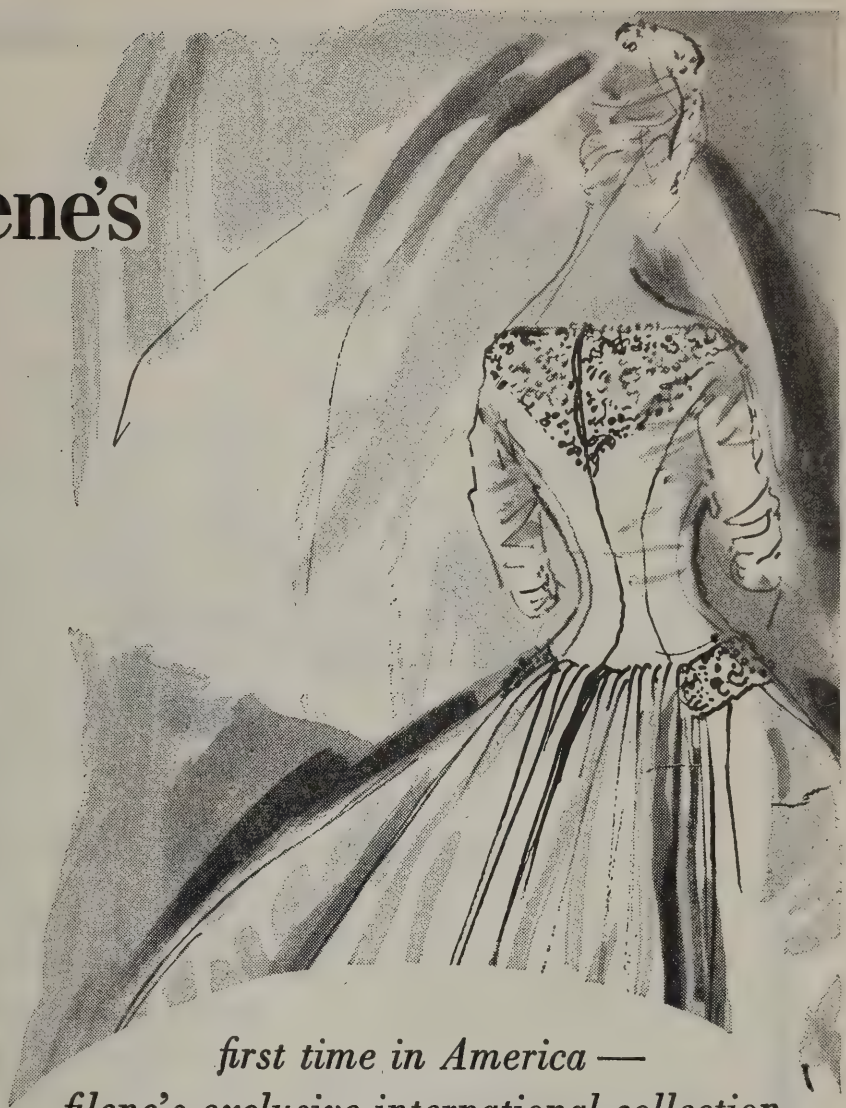
Five concerts will be played, August 26–30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the Orchestra will then tour through four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be finally decided, but it is expected the Orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his colleague and friend Pierre Monteux, once the conductor of this Orchestra, to conduct some of the concerts abroad.

The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress For Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans, the only cities to be revisited are Paris and London — all other places on the proposed itinerary are cities where the Orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to Boston, to open its 76th season on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

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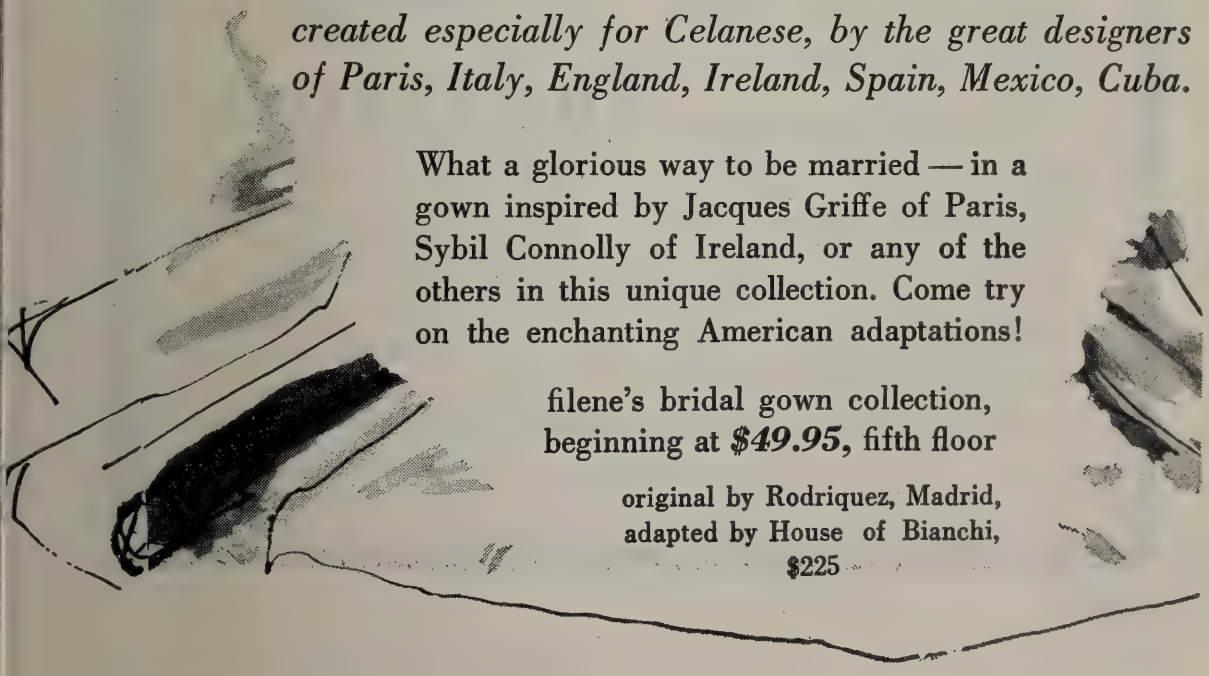
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SUNDAY AFTERNOON, JANUARY 22, *at* 3:00 *o'clock*

BEETHOVEN.....Overture, Leonore No. 2

DEBUSSY.....“Prélude à l'Après-midi d'un Faune”
(Eclogue by Stéphane Mallarmé)

HANSON.....Elegy to the Memory of Serge Koussevitzky, *Op.* 44
(*Composed for the 75th Anniversary of the Boston Symphony Orchestra*)

INTERMISSION

BRAHMS.....Piano Concerto No. 1, in D minor, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

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OVERTURE, LEONORE NO. 2

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Overture "Leonore" No. 2 was last performed in this series on October 8–9, 1954. The orchestra for this (and the Overture No. 3 as well) consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets (and trumpet off-stage), 3 trombones, timpani, and strings.

THE Overture *Leonore No. 3* retains all of the essentials of its predecessor, *Leonore No. 2.** There is in both the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle,

* A variant upon the "No. 2" Overture, with alterations apparently in Beethoven's own hand, was discovered in 1926, in the files of Breitkopf and Hartel at Leipzig.



Q • what's the hurry . . . going south?

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attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance — surely the inevitable dramatic logic, even though it went directly against the formal convention which required a reprise at this point. Beethoven, more closely occupied in the "No. 2" with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrificed this direct transition in the "No. 3" Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full reprise,* delaying the entrance of the coda

* Wagner reproached Beethoven for not omitting the conventional but undramatic reprise in his Overture *Leonore* No. 3 (*"Ueber Franz Liszts symphonische Dichtungen,"* 1857).





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of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The "third *Leonore* Overture" shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in *Beethoven the Creator)* weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the over-

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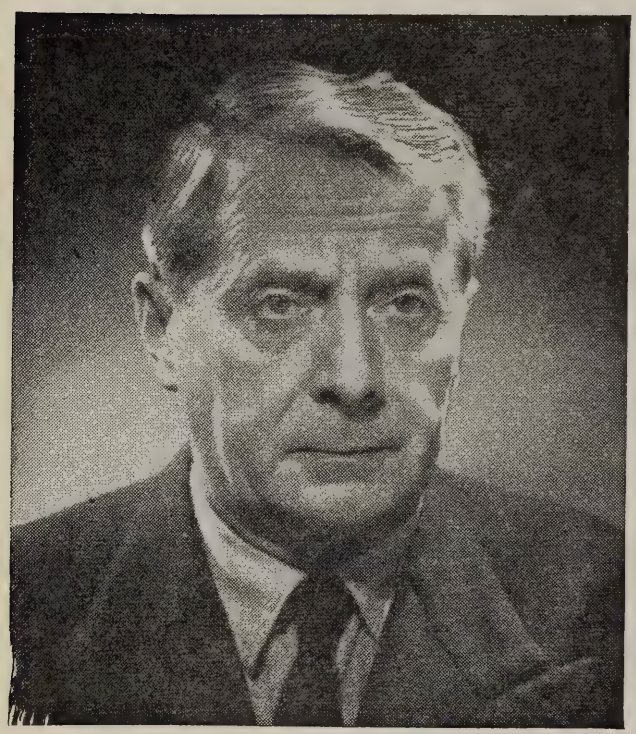
ture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

"Neither the first nor the second," he finds, "is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler's family? The No. 4, in E major, is more complaisant; it introduces us into Florestan's prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned the skin of the Singspiel. As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."

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ARTHUR NIKISCH	1889-1893	HENRI RABAUD	1918-1919
EMIL PAUR	1893-1898	PIERRE MONTEUX	1919-1924
WILHELM GERICKE	1898-1906	SERGE KOUSSEVITZKY	1924-1949
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By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The orchestration is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

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The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the



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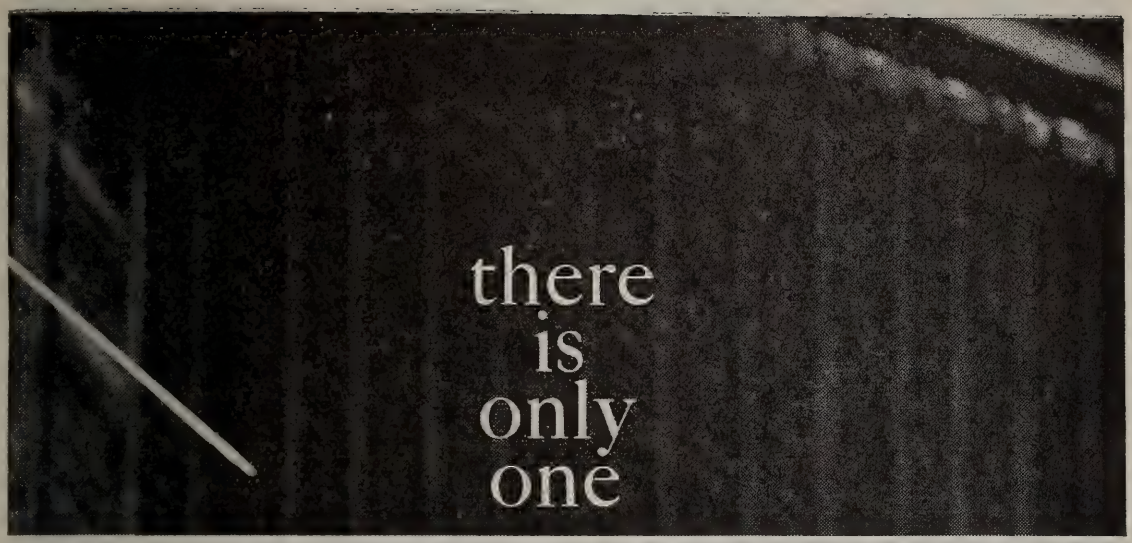
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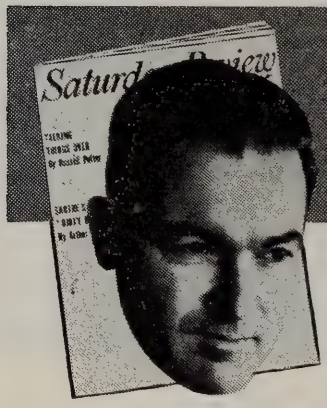


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fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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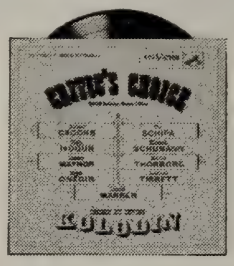
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derstands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

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De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
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Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!

Couple, adieu; je vais voir l'ombre que tu devins.

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo *(teneramente con simplicità)* to a pianissimo ending.

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern



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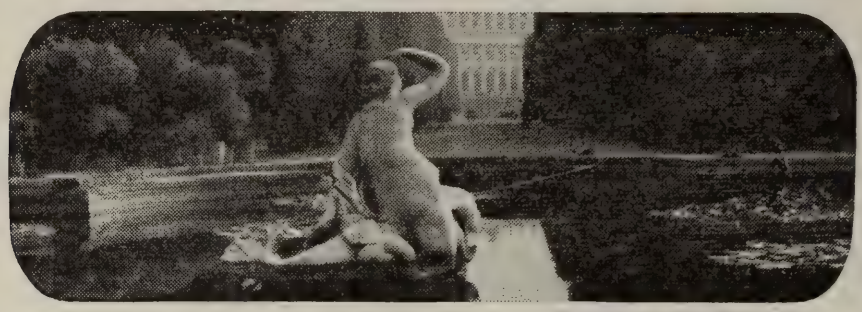
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University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this orchestra, the composer conducting. The Fourth Symphony was introduced by this orchestra December 3, 1943.

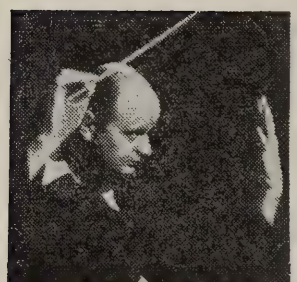
In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera



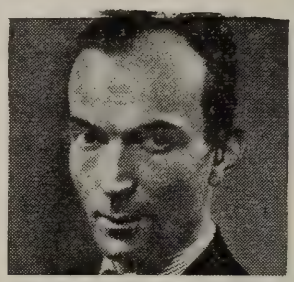
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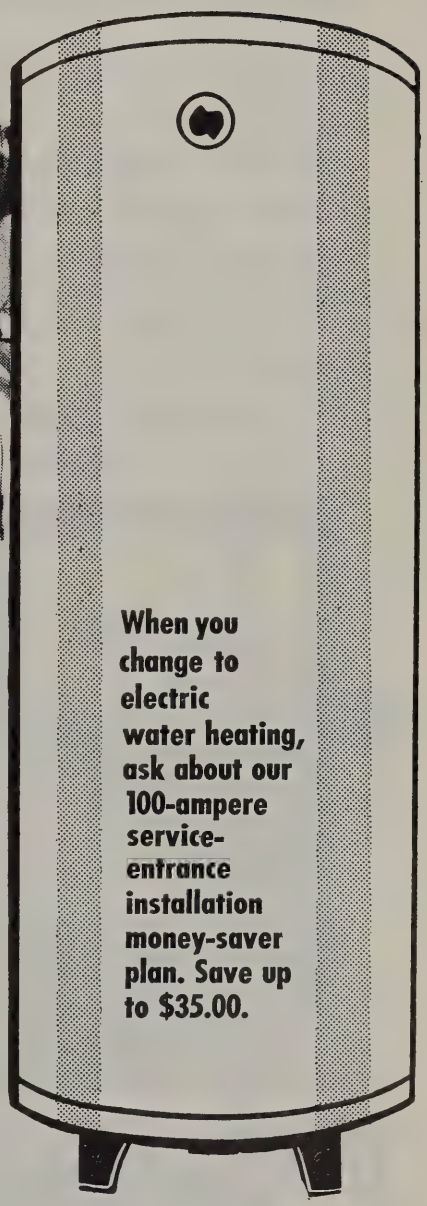
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"THE first [Boston Symphony] concert was given last evening in Steinway Hall in the presence of a large and cultivated audience which included not only some of its most distinguished patrons of arts in this city, but some of its most accomplished exponents. The test was a severe one for any organization, and especially one coming from a city which has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated. The reception and instantaneous recognition of the merit of last night's performance should go far toward re-establishing those peaceful relations which existed between the New England and the Middle States prior to the recent misunderstanding between Eastern poets and Western critics and philosophers.



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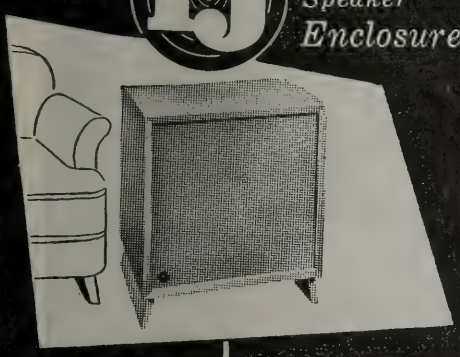
"The programme selected by Mr. Gericke for last evening's concert was admirable because of its thorough classicism, its intrinsic value, and its familiarity to every lover of good music. He placed himself and his musicians squarely on their merits before this public, trusting nothing to the riot of revolution, but everything to serenity of sound scholarship. The conquest was achieved before the first number [Overture to *Oberon*] was half completed.

"The opening measures of the Weber number revealed a delightful delicacy of touch among the strings, but it was not until the more vigorous passages of the same composition were reached that the strength of the orchestra was fully known.

"Such a splendid virility and pure quality of tone have not been heard in strings before in New York. All the barriers of reserve must fall at once before such a body of bowed instruments, and if this be admitted with thorough frankness and an honest, whole-souled welcome that ought to be accorded to every good thing in art, we have no local band which can approach this organization in its superb

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collection of strings. This applies especially to the first and second violins, but the violas and 'cellos are almost equally good, and the brasses are admirable. The wood is perhaps the weakest part of the orchestra, but it is weaker only by comparison, not *per se*. The brass is rich, mellow, and smooth in quality, and superb in power.

"But it was in the higher touches of art that this band was found most emphatically to excel our local organizations: in sweet and subtle gradations of light and shade, in sudden and fierce attack, in the growth and culmination of crescendi, in the delicate dropping down of diminuendi to mere shadows of sound; in the light here and the darkness there came the accentuation that never fails to be wise and effective. In short, in all the nuances that reach the soul of a musical work and proclaim it to the listeners, this band exceeded all the expectations and the previous knowledge of the audience.

"The leader, Mr. Gericke, revealed himself at once as a profound musical scholar, a man of interpretative genius, and a born disciplinarian.

"The performance of Handel's 'Largo' by eighteen violinists standing across the stage, after the concertmeister [Franz Kneisel] had first



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alone announced the theme, might in other hands have been regarded as a piece of *ad captandum* jugglery, but as given under Gericke's direction, it was a surpassingly powerful interpretation and moved the audience as no orchestra playing has moved people in this city of recent years.

"The splendid masculinity of the band showed to great advantage in the symphony [Beethoven's Fifth], while the andante con moto was rendered with genuine poetic feeling. The Beethoven Concerto was excellently played by Mr. Kneisel, who possesses a somewhat small, but rarely pure tone, and whose fingering is a delight and a surprise. An orchestra may well be happy in having so accomplished a player as its concertmeister.

"Taken altogether, such a triumph as last evening's concert is a rare and happy thing. 'Thus Fate knocks at the door,' said Beethoven, pointing to the four notes with which the C-minor Symphony begins. Thus Fate, in the shape of Boston, has knocked at our doors last night, and if the entrance of a new prophet demolished some of our ancient traditions, and awakens new longings, let us be thankful wholly for the good the gods provide us. Certain it is that, whatever strictures we may choose to make in a morbid affectation in philosophy and a species of metaphysical dissection in fiction, we must admit that Boston has masculine music and a good deal of it."

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By PHILIP HALE

Although written for these programs when music by Debussy was first performed by the Boston Symphony Orchestra (L'Après-midi d'un Faune, December 30, 1904), Mr. Hale's characterization, largely compiled from Debussy's own writings, is still apt, since this composer's sometimes arbitrary but always Debussyan remarks about the music of others continue to throw a clear light upon his own.

"Le très exceptionnel, très curieux, très solitaire M. Claude Debussy" — Alfred Bruneau.

DEBUSSY himself has described his purpose. In 1901 he wrote: "I make music to serve music as best I can and without other preoccupations. My music, then, logically runs the risk of displeasing those who like *'une musique'* and remain jealously faithful to it in spite of its paint and wrinkles." Poverty compelled him to write for some years pieces which he calls *"compositions de circonstance"*; yet

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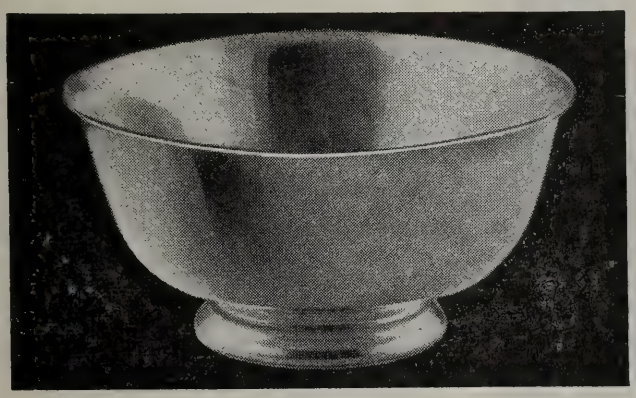
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their physiognomy is not vulgar. "Artists," says his correct and phantasmal M. Croche, "struggle long enough to win their place in the market; once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He is fond of frightening the bourgeois, he deals occasionally in paradox, but even his most extravagant articles are stimulating and full of suggestion. Here are examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he means the principle of "ornamentation" which is the foundation of all fashions in art, not "ornamentation" with the meaning given in music lexicons. "They found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which this great master subjected Beauty, she can move with the free fancy always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more

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frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion."

Of Beethoven's Ninth Symphony he said: "Beethoven was not literary for two sous — at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant musical pride, and only that."

In answer to a question propounded by Paul Landormy on "the actual condition of French music" (April, 1904) Debussy answered: "French music is clearness, elegance, simple and natural declamation; French music wishes, first of all, *to give pleasure*. Couperin, Rameau — there are true Frenchmen! That animal Gluck spoiled it all. How boresome he was! How pedantic, how bombastic! His success seems to me inconceivable. And he has been chosen for a model! One has wished to imitate him. What an aberration! The man is never amiable. I know only one other composer as insupportable as he, and that is Wagner. Yes, — this Wagner who has inflicted on us Wotan, the majestic, vacuous, insipid Wotan! After Couperin and Rameau, who



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do you think are the great French musicians? What do you think, for instance, of Berlioz? He is an exception, a monster. He is not at all a musician; he gives one the illusion of music with his methods borrowed from literature and painting. Furthermore, I do not see much in him that is peculiarly French. The musical genius of France is something like fancy in sensibility. And César Franck? He is a Belgian, not a Frenchman. Yes; there is a Belgian school; after Franck, Lekeu is one of the most remarkable representatives — this Lekeu, the only musician I know who has been influenced by Beethoven. The influence of César Franck on French composers was slight; he taught them certain ways of composition, but their inspiration and his have nothing in common. I am very fond of Massenet, who understands the true rôle of musical art. Music should be cleared of all scientific apparatus. Music should seek humbly to give pleasure; great beauty is possible within these limits. Extreme complexity is the contrary of art. Beauty should be *perceptible;* it should give us the immediate joy; it should impose itself on us, or insinuate itself, without any





effort on our part to grasp it. Look at Leonardo da Vinci, Mozart! There are great artists."

Is Debussy here an ironist or a mere *fumiste?* He is always entertaining. At times his method of rejoinder reminds one of Mr. George Bernard Shaw, who answered an editorial article in the *Pall Mall Gazette* as follows: "It is the people who write and talk like that whom I would bury in the back garden. They might produce a posthumous mignonette of passable quality; they will certainly never produce intelligent sociology or practicable legislation."

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SHAW AS MUSIC CRITIC

By JOHN HARLEY

"The Musical Times," London, December 1955

ON 15 February 1893, Bernard Shaw recorded in *The World* a conversation between himself and a gentleman who had approached him in Oxford Street, and which eventually led to the question, 'Excuse me, Mr. G. B. S., but *do* you know anything about music?' Despite the apparent doubts of even his greatest admirers, Shaw had this question answered for him a few days later by Arnold Dolmetsch, who, on concluding a reading from the concert platform of one of Shaw's criticisms, remarked, 'This is severe language; but it is true'. Shaw's own Advice to Old Musicians was simply this: 'Don't be in a hurry to contradict G. B. S., as he never commits himself upon a musical subject until he knows at least six times as much about it as you do'.

Even if he had had no particular musical knowledge, his writings on music (spread throughout his plays, prefaces, essays, and stories, as well as the papers for which he was critic) would be worth reading for the light they throw on a musical world just behind us, with its background of hectic dashes in hansom cabs between miscellaneous and unrehearsed concerts: and for their asides on socialism, marriage, and Christmas; vegetarianism, writing and love ('very few people in the world have ever had a love affair'); or funerals, ballet, and personal history (like Beethoven, whose letter to the immortal beloved was obviously one returned by her, 'I have been in love . . . and have written idiotic love letters, many of which, I regret to say, have *not* been returned').



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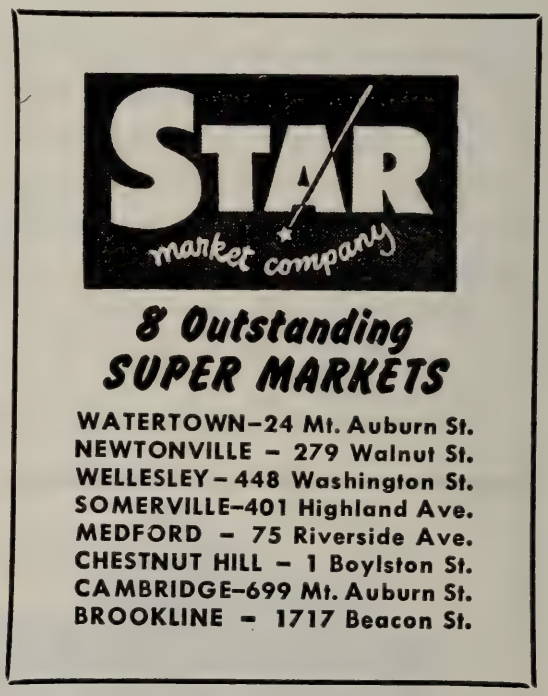
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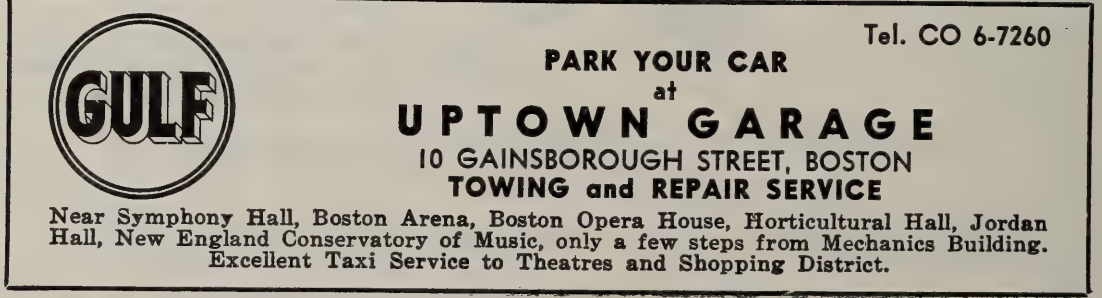
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But if, as W. H. Auden has suggested, Shaw is the best music critic that ever lived (a judgment with which Shaw would undoubtedly concur, though it is little enough of a compliment, either with regard to English literary style or perception), it is worth asking on what principles his criticisms are based. In order to discover the pleasures of his championship of Wagner, his idolization of Mozart (' all my musical self-respect is based on my keen appreciation of Mozart's works . . . There is nothing better in art than Mozart's best '), his epigrams and style, or to be astounded at the length of his articles—for this there is no alternative to a familiarity with ' the works '. And yet it is undeniably easier to pick out an amusing remark than to isolate any principle. One of the few passages of Shaw's directly about the theory of criticism was provoked by an article by Stanford—' the best article I ever saw on the subject '. Indeed, Shaw seems to identify himself with the English in his remark upon their method of tackling ' intellectual problems without any preliminary arrangement of the subject matter '. And yet, although there are many articles of critical faith Shaw never mentions, or only touches on briefly at best, one may discern a definite trend in







his ideas, of which critics and musicians would still do well to take note.

Perhaps Shaw's love of Mozart is the key to his critical credo: 'He is considerate, economical, practical under the same pressure of inspiration that throws your Titan into convulsions. I have . . . a frightful contempt for your . . . Titans and their like. Give me the artist who breathes [the true Parnassian air] like a native, and goes about his work in it as quietly as a common man goes about his ordinary business'. However powerful the emotions, however free the flow of ideas, the composer must have every note under complete control; as for the performer, there must never be a moment when his whole attention is not given to the intelligent and sympathetic interpretation of a work, through means of the highly developed manual technique he is understood to possess. But love of one artist must not blind the critic to the virtues of others: 'I grievously mistrust any amateur who worships Wagner without sharing Wagner's delight in the works of other musicians, both great and small'. Even upon Brahms, the 'Leviathan maunderer', the critical art must be practised honestly.

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Frequently enough, unfortunately, 'the art I profess has no concern with some of the entertainments upon which I am invited to exercise it'. 'We are living, artistically speaking, in a hovel; and yet I am expected to agitate about the dome . . . A state of things which if it existed in the cotton trade would raise a general alarm of national bankruptcy.' So agitate he does—not for the mere sake of agitation, but in order to redress a social evil.

The evil is partly due to an uneducated public, and the critic's task is therefore partly educational. 'The respective shares of the school time-table allotted to music, and to the comparatively unimportant and revolting subject of mathematics' do not bear comparison. 'The notion that you can educate a child musically by any other means whatsoever than that of having beautiful music performed within its hearing, is a notion which I feel constrained to denounce . . . as only tenable by an idiot.' It is the young people who thump out orchestral and operatic works on the piano that keep the country musically alive —'these are the people upon the number of whom in a nation its musical prosperity depends'. The standards of the British mother as



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to the relation between 'right notes' and musical ability are not the best; nor is it wise to substitute those of a smart agent for the artistic standards of the critic of a great composer.

But 'criticism cannot give an absolutely true and just account of any artist: it can at best explain its point of view and then describe the artist from that point of view'. (What passes for 'analysis' in the jargon of programme-noters certainly cannot do it, and Shaw produces an 'analysis' of Hamlet's soliloquy to prove it: 'Here we reach a colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop'.) Any report upon a composition or performance is necessarily subjective, and Shaw's criticisms abound in remarks about his personal limitations, of which he was well enough aware—and surely such awareness is one mark of a good critic. 'What seemed incoherent and wearisome fooling to me may have seemed an exhilarating pastime to others.' 'I do not say [certain works] are bad . . . I do not assert, suggest, imply, or hint anything about anybody but myself.' 'Even I am not infallible, at least not always.' 'Never in my life have I penned an impartial criticism, and I hope I never may.'

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These premises being allowed, criticism becomes in essence a personal battle between critic and criticized. 'I *hate* performers who debase great works of art: I long for their annihilation: if my criticisms were flaming thunderbolts, no prudent life or fire insurance company would entertain a proposal from any singer within my range. . . . But I am necessarily no less extreme in my admiration of artists who realize the full value of great works for me.'

Any man who is not a Pangloss must all his life long remain in a state of incessant revolutionary activity, if he wishes to leave the world better than he found it. Fifty years later are there still too many musical Panglosses? I do not assert, suggest, imply, or hint anything about anybody.

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RUDOLF SERKIN

RUDOLF SERKIN was born in 1903, in Eger, Bohemia (Czechoslovakia) of Russian parents. His father was a singer, although necessity had compelled him to take up another calling, and Rudolf, like his brothers and sisters of which he was the fifth in order, was given early musical training. At four he showed possibilities of becoming a prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his début as soloist under the auspices of the *Gesellschaft der Musikfreunde.* For three years, from the age of fourteen, he studied composition with Arnold Schoenberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law), that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 in D minor with the Boston Symphony Orchestra, December 30, 1938, Beethoven's Concerto No. 4 in G major, December 22, 1939, Beethoven's Concerto No. 5, in E-flat major, April 6, 1944.

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By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, by Claudio Arrau, January 16, 1942, by Rudolf Firkusny, April 18, 1947, by Myra Hess, March 4, 1949, by Solomon, January 12, 1951, by Leon Fleisher, January 29–30, 1954.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under

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the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

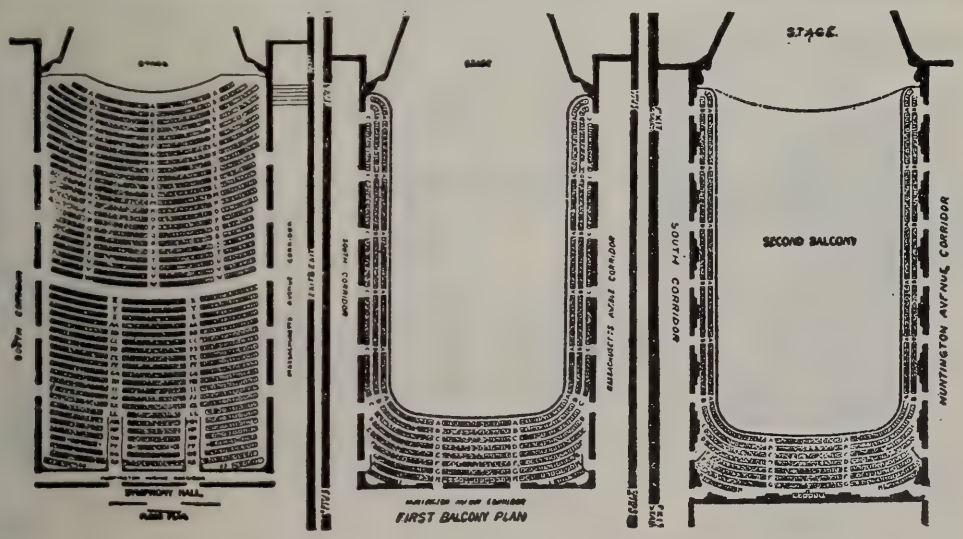
The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann

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had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every



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understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty

* Then no longer Schumann's organ.

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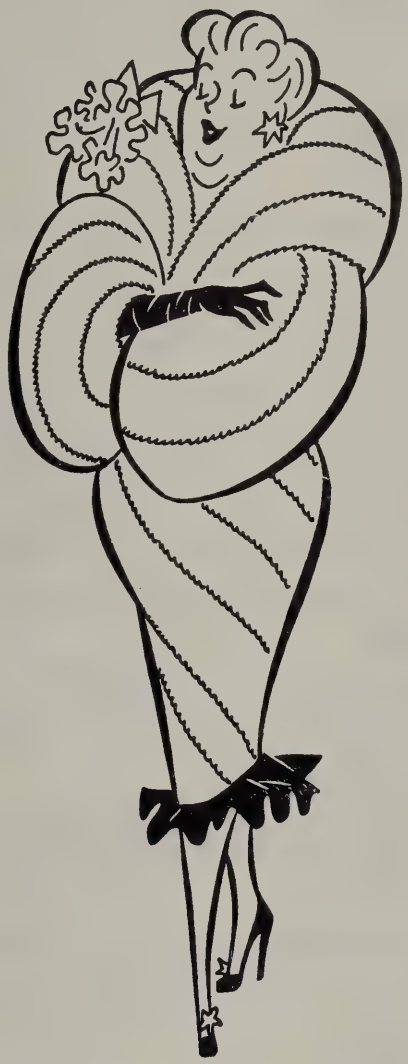
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"to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

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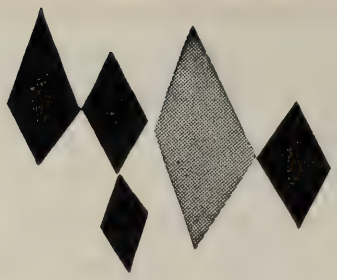
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SATURDAY EVENING, January 28, *at* 8:30 *o'clock*

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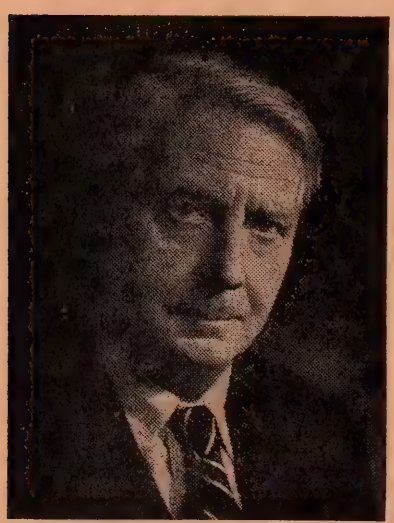
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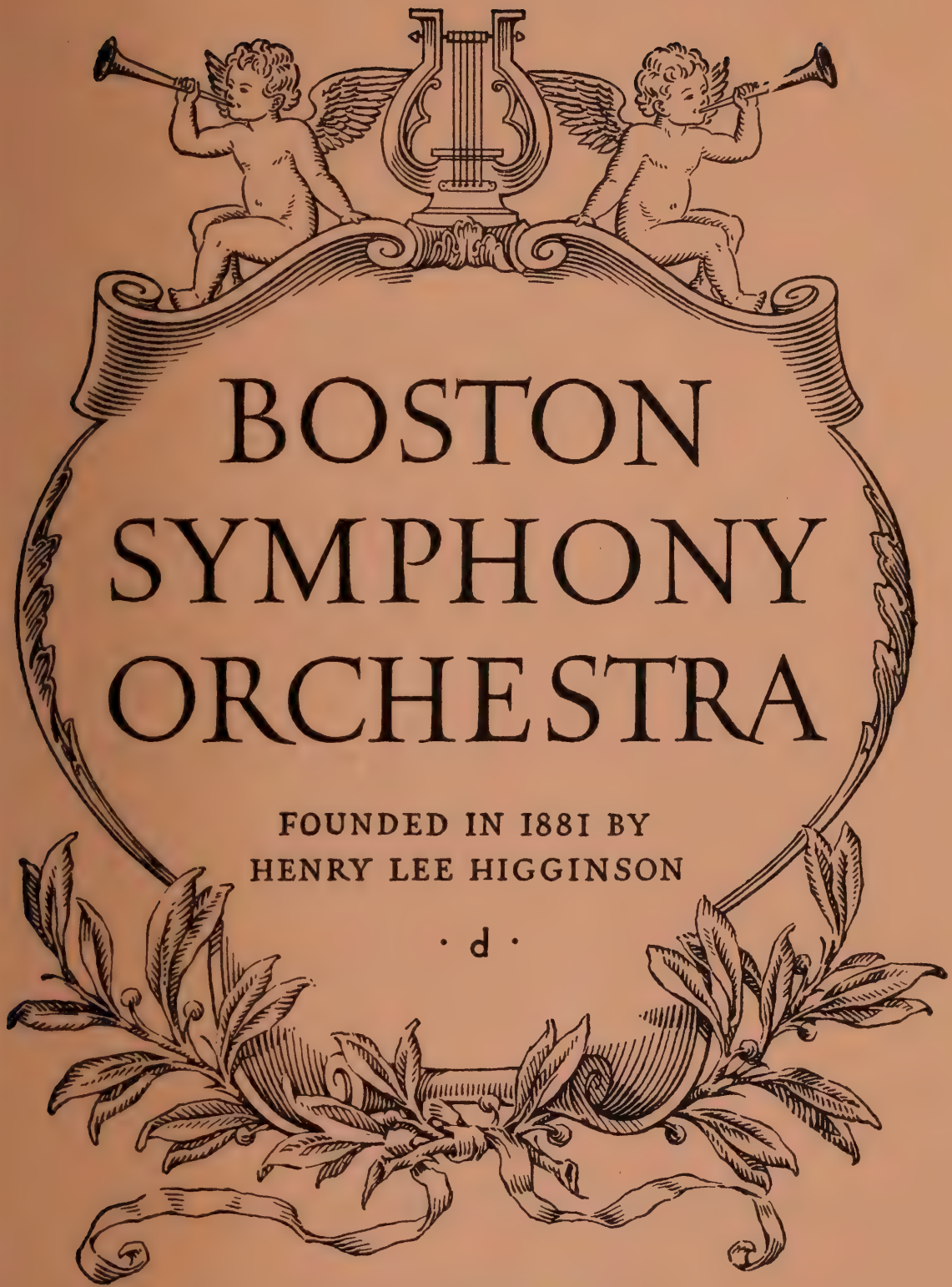
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SEVENTY-FIFTH SEASON, 1955–1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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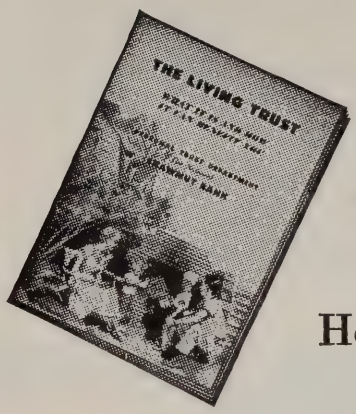
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Exhibition
Mr. Munch's Concert in Paris
How to be Efficient with Fewer Violins

EXHIBITION

An exhibition of contemporary paintings loaned by the deCordova Museum of Lincoln is now being shown in the gallery.

This exhibition has been made possible by the generosity and assistance of the Margaret Brown Gallery, Boris Mirsky Gallery and the Swetzoff Gallery, and artists not affiliated with galleries who have kindly loaned their paintings. A discussion of the principle involved in these paintings by the Museum's Director, Frederick P. Walkey, will be found on page 26.

• •

MR. MUNCH'S CONCERT IN PARIS

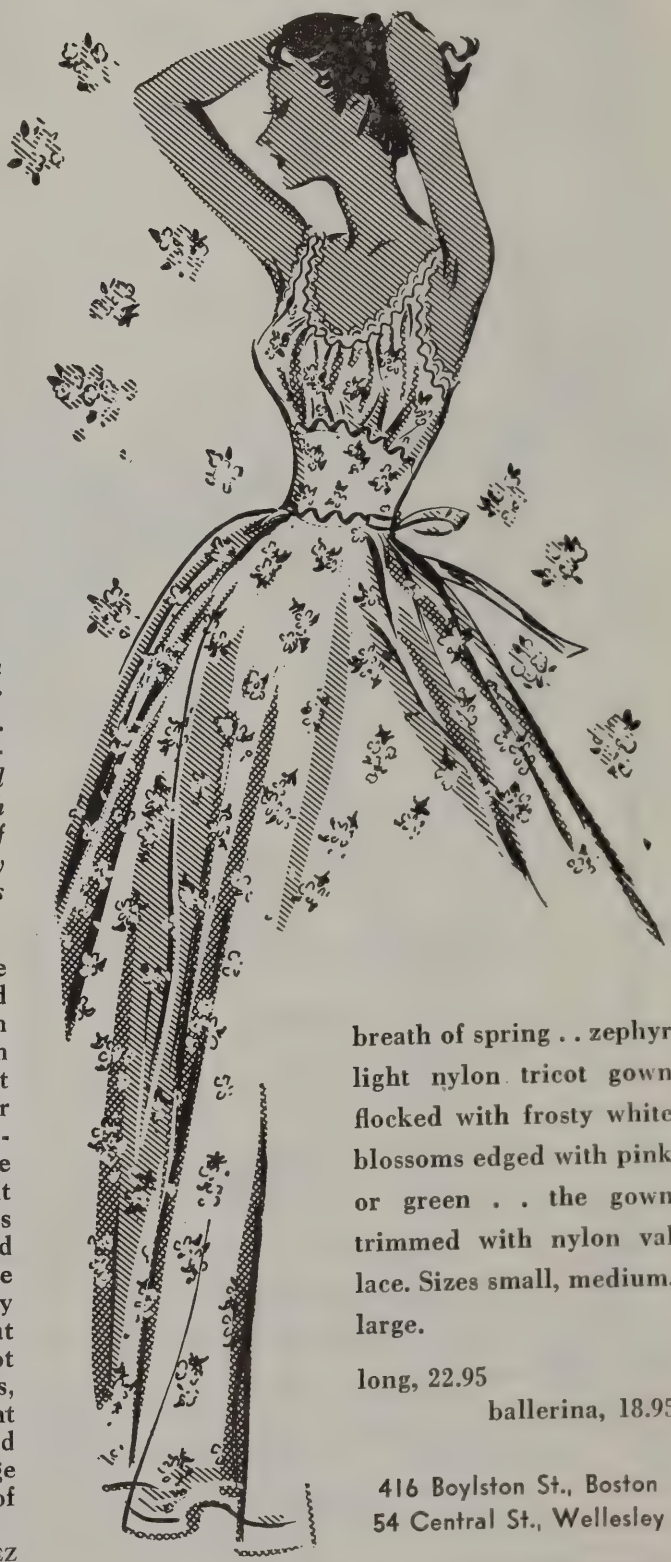
When Charles Munch visited Paris in the Christmas season, he conducted a concert of the Colonne Orchestra at the Theatre du Châtelet on January 8. The program consisted of Haydn's Symphony No. 102, Debussy's "La Mer," and Brahms' Fourth Symphony. Mr. Munch performed the opening movement of Honegger's Fifth Symphony in memory of the composer. The following accounts of the concerts are at hand:

Charles Munch is accustomed to large audiences and enthusiastic applause. Did he expect the kind of recognition which greeted him in the immense auditorium of the Châtelet in his too brief visit here? The secret of his power over them lies in the absorption which possesses him — "possession" in the sense of the Middle Ages — from the moment he is on the platform. The musicians in their turn are infused with it and then the public, who are lost in the spell of the music — a spell broken only by their own applause! This is what happened in the Colonne concert, not only after Haydn, Debussy and Brahms, but after Honegger, the first movement of whose Symphonie *"di tre re,"* added to the program by Munch in homage to his late friend, reached a moment of high emotion.

— Suzanne Demarquez
Guide du Concert.

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Of all the French conductors, Charles Munch has had perhaps the most miraculous and spectacular career. Having begun to conduct rather late, he needed only a few years to ascend the steps of a profession which is supposed to require more patience than dynamism. It is precisely this latter quality in his personality which has further contributed to his success. Appointed Director of the Concerts du Conservatoire shortly before the war, Charles Munch undertook after its close a triumphal tour of the United States, which resulted in the offer of one of the world's most coveted positions—conductorship of the Orchestra of Boston. The concert which he has just conducted with this orchestra constituted a signal return. A packed house gave an enthusiastic ovation to the *maître* whose spirit we remember so well. Beyond this we further sense in Munch that sobriety and simplicity which is one of the principal qualities of a true musician.

— RENE LEIBOWITZ, *L'Express.*

• •

He conducted the first movement of the Symphony by Honegger with great sensitivity. The incisive and warm sonorities of this work seemed to be deliberately and modestly restrained, veiled by the emotion which was still evident in a matchless performance.

— W. L. LANDOWSKI, *Le Parisien.*

• •

HOW TO BE EFFICIENT WITH FEWER VIOLINS

(Quoted from English sources originally attributable to the "Ministry of Transport Bulletin")

The following is the report of a Work Study Engineer after a visit to a symphony concert at the royal Festival Hall in London:

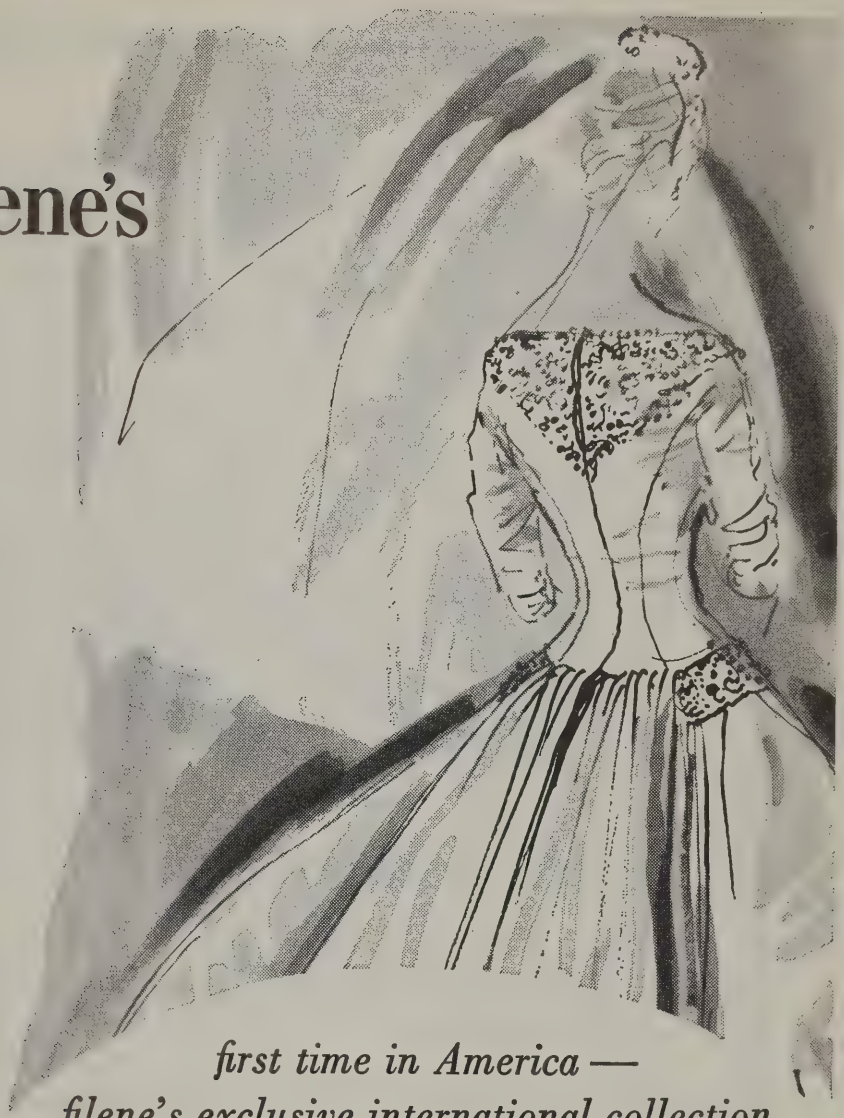
For considerable periods the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

All the twelve violins were playing identical notes; this seems unnecessary duplication. The staff of this section should be drastically cut. If a larger volume of sound is required, it could be obtained by means of electronic apparatus.

Much effort was absorbed in the playing of demi-semi-quavers; this seems

(Continued on page 35)

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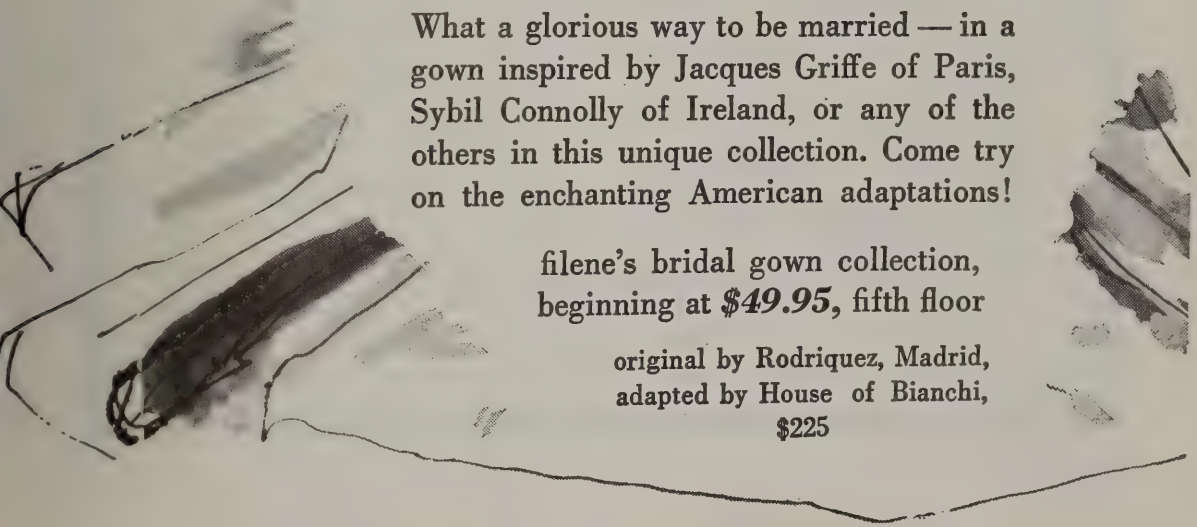
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Fourth Program

SUNDAY AFTERNOON, FEBRUARY 19, *at* 3:00 *o'clock*

PIERRE MONTEUX, *Conductor*

FREED ..... Festival Overture

BRAHMS ..... Symphony No. 3, in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

D'INDY ..... Symphonic Variations, "Istar," *Op.* 42

STRAUSS ..... Suite from "Der Rosenkavalier"

Performances by the orchestra are broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Network.

The Friday afternoon concerts at 2:15 and Saturday evening concerts at 8:30 are broadcast direct by Station WGBH-FM.

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, and the transcontinental tour in May, 1953. He conducts as guest of the Metropolitan Opera Company.



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By ISADORE FREED

Born at Brest-Litovsk, Russia, March 26, 1900

This Overture, composed at West Stockbridge, Massachusetts, in the summer of 1944, had its first performance by the San Francisco Symphony under the direction of Pierre Monteux on November 14, 1946.

The instrumentation is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, glockenspiel, harp and strings.

THE composer provided the following information when his Overture was first performed.

"This is music of festive mood based on five distinct bits of thematic material. The Overture begins with a slow motive in the brass (maestoso) which serves as an introduction to the actual first theme of the work. This enters allegro moderato e giubiloso. Later is heard the third idea, which is actually derived from the allegro moderato theme. This enters sempre giubiloso but takes on a soft and rather mysterious character. After some development of this material a fourth theme enters *con nobilità* to be repeated *con fervore*. The fifth theme





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contrasts with all of these, as it is *calma e cantando* in its character. These five themes and their development furnish the entire material upon which the whole work is built."

Isadore Freed has spent the greater part of his life in Philadelphia. He was educated at the Philadelphia Conservatory of Music and at the University of Pennsylvania, studying composition privately with Ernest Bloch. He later joined the faculty of the Curtis Institute of Music in Philadelphia. From 1929 to 1933 he lived in Paris and there studied with Vincent d'Indy. Returning to the United States he taught at Temple University. Since 1945 he has been the chairman of the Composition and Theory departments at Hartt College of Music in Hartford, Connecticut. His compositions include two symphonies, two operas, four string quartets, choral works, and chamber works.

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

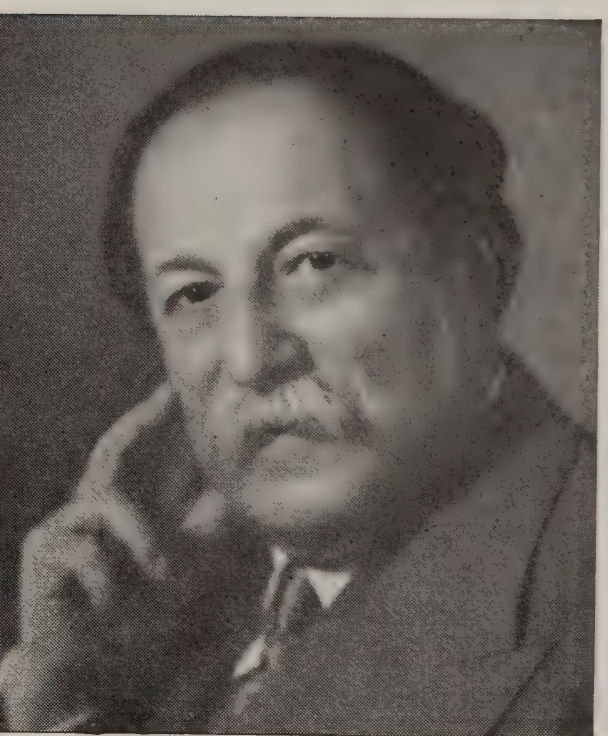
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony

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which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans*," whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which was long to remain tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard.

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When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged,



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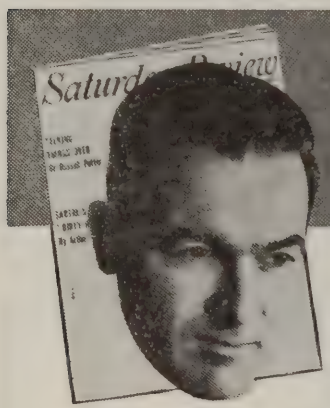
had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's *Brahms: His Life and Work.*

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the Andante. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use



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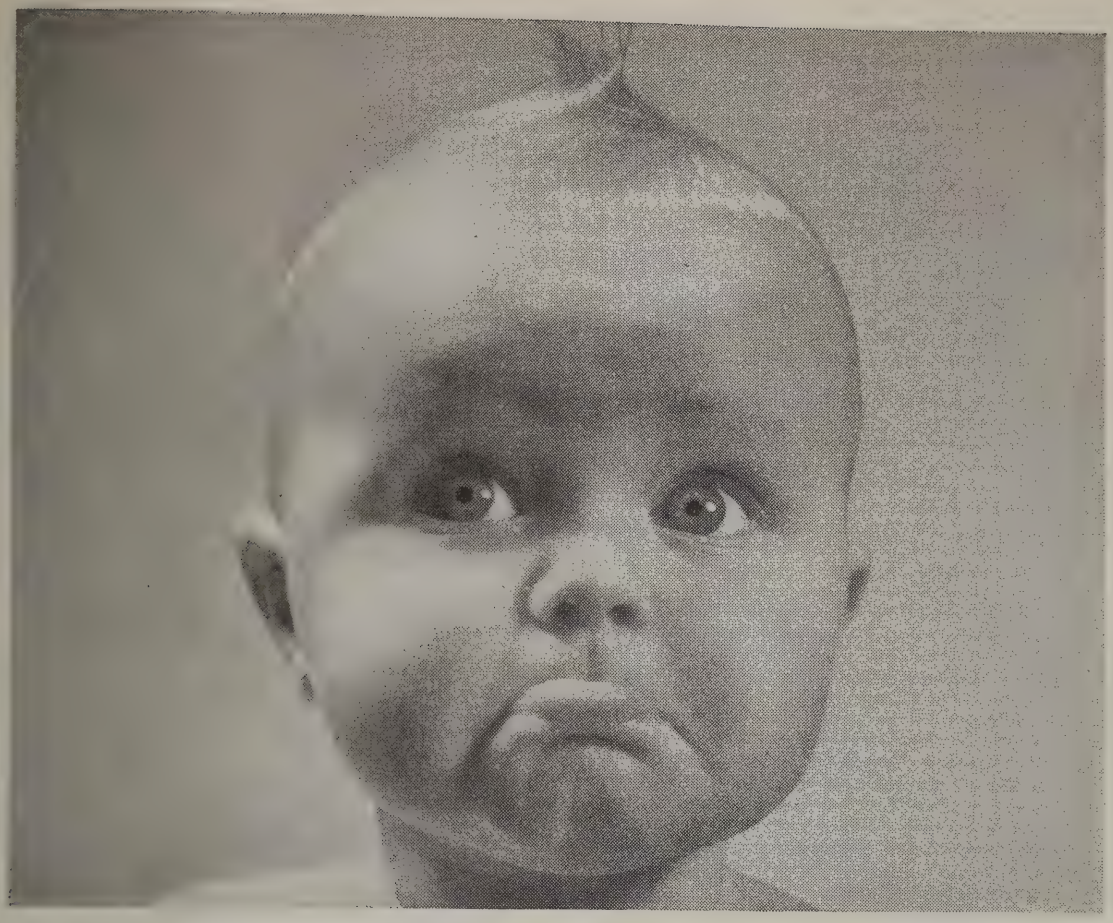
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the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No Andante of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following Poco Allegretto, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the da capo of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

---

into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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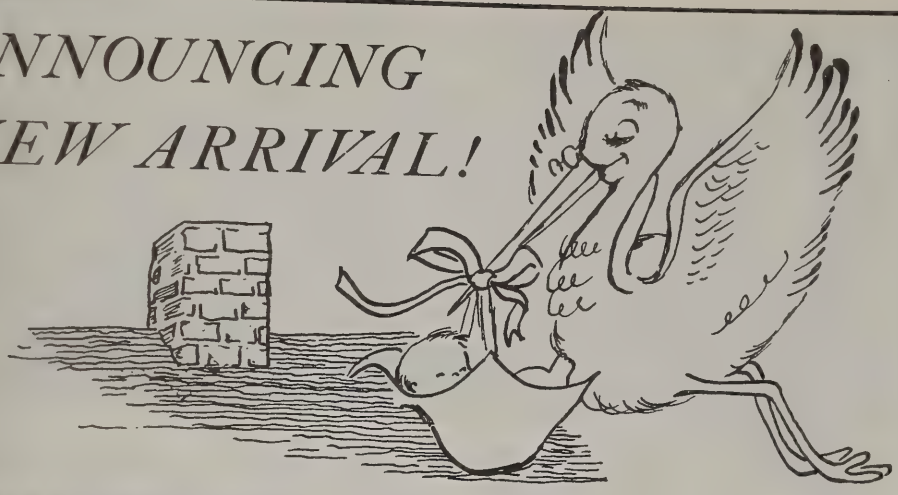
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Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

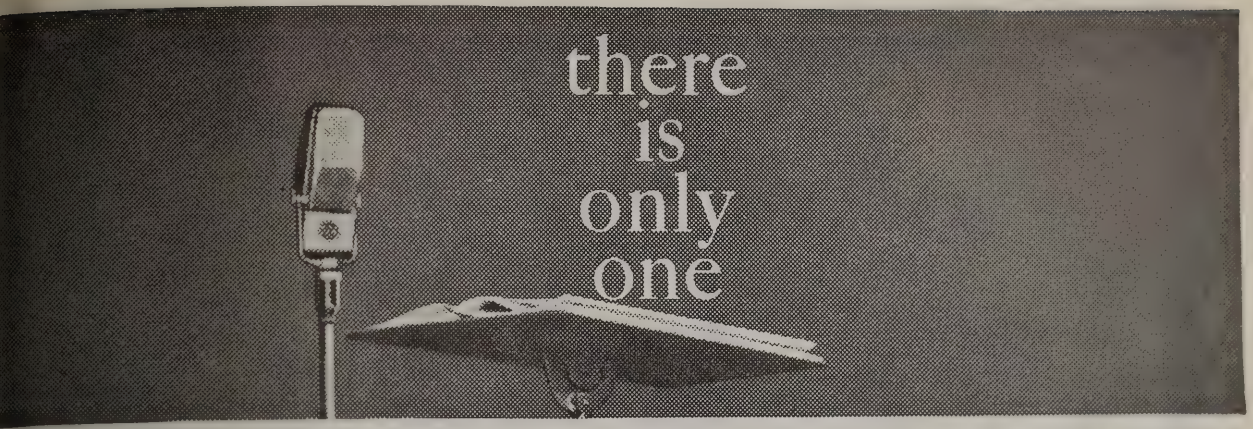
As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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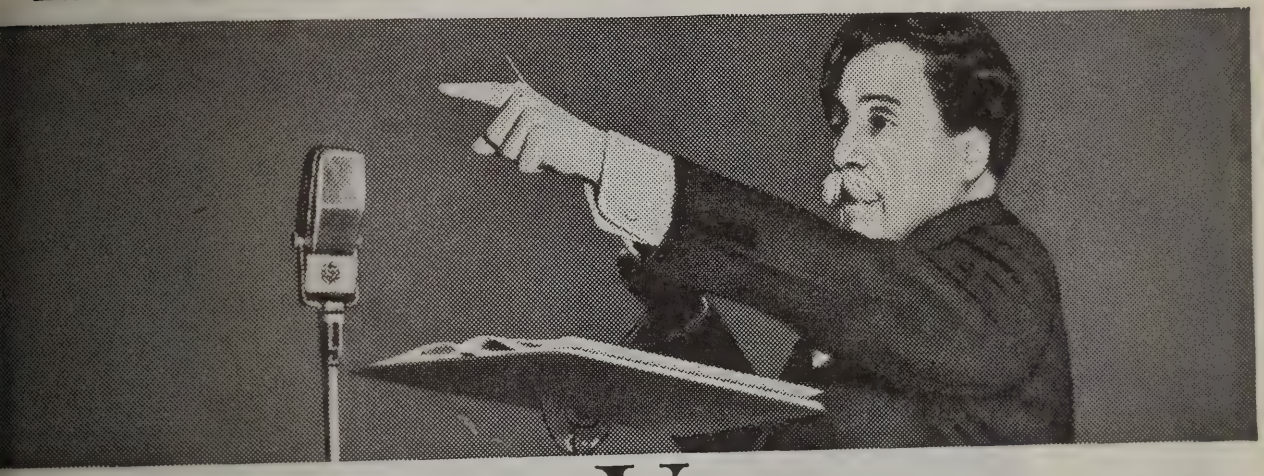


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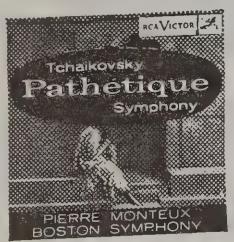
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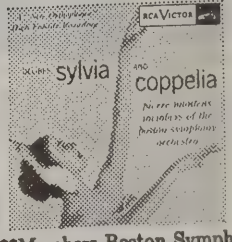
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"ARTISTS AT LIBERTY"

By FREDERICK P. WALKEY

The Executive Director of the deCordova and Dana Museum has arranged the exhibition now being shown in the gallery and has further kindly provided for this Bulletin the following article on abstract paintings.

ARTISTS AT LIBERTY, a recent editorial in *Life Magazine,* is an excellent topical point of departure for remarks on the exhibition which is currently on view in the Symphony Hall gallery. ". . . American painting has never been so uninhibited and experimental, pushing the frontiers of technique in every direction, from abstraction to realism," is an observation made in this *Life* editorial. This observation is true and is borne out forcefully in this exhibition by many of New England's leading painters. *Life,* in commenting on such art, takes the tack that much of the painting of the moment is bad – due to an obsession with extremism. This may be the cause of some *bad* painting today, but every age has produced bad painting, and it would be surprising if this age were different. This age has,



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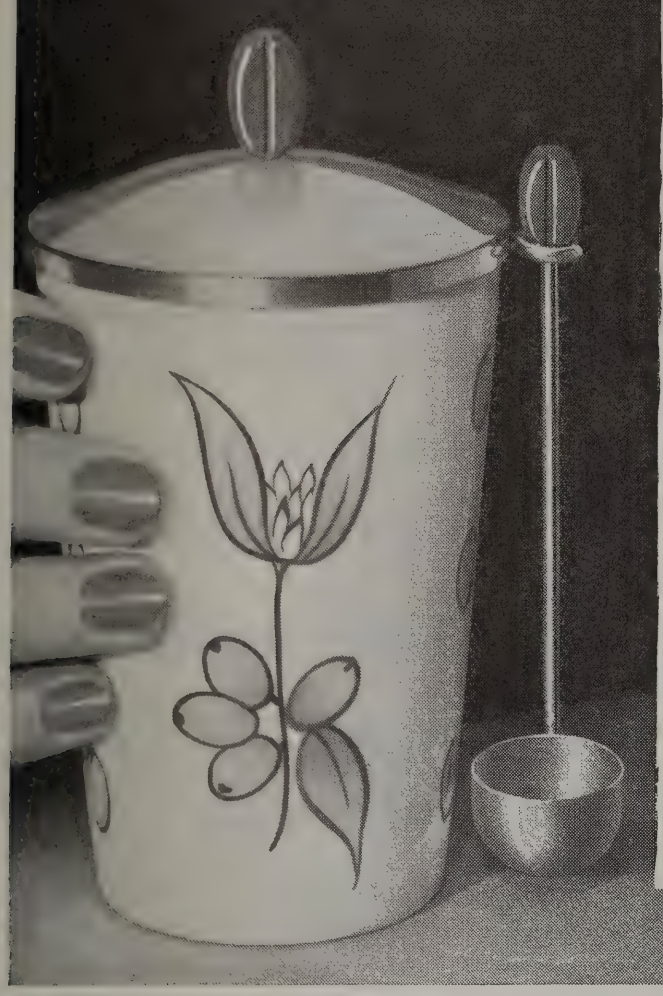
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however, produced more than its share of very good painting — time (uncapitalized) will, I feel certain, prove this observation to be true. The bad painting which has been produced is not the fault, in my view, of extremism so much as the lack of ability of the artists in question. Curiously, the detractors of modern art very seldom look critically at the traditionalist's output. At this point permit me to comment on this subject — an honest appraisal of conservative work shows that there is more bad work in this category than the other — a great deal more, and for very good reasons. The very description "traditional" implies a style which evolved in an earlier time and consequently has no validity for the moment — each age has found its own form and this age is evolving its own form. When the emphasis is placed on adherence to traditional form, the expression is inevitably sterile. On this premise, the art of the traditionalists is without meaning or significance and could be described as "bad" art if we accept *Life's* adjective.

A second and closely related reason is that "traditional" art places the emphasis on craftsmanship rather than on expression. If this were the sum and substance of great art, we should be willing to place as



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great a value on a first-rate copy of a Rembrandt as on the original — we do not — the original is valued, not for its uniqueness, but for the fact that it was the finest expression of its time. It is for this we search today — the art which both in content and form most perfectly reflects our time. Half-art, traditional art, new content in old form, must necessarily be invalid. But, enough condemnation of the traditionalist; for I fear that the reader will not bear with me until I can make my case for the exhibition on view.

In this exhibition there are abstract paintings and non-objective paintings. Abstract paintings are not unlike representational paintings. They differ only in degree. The subject may be reduced to line or color or to two- rather than three-dimensional representation. They may have complex perspective instead of one or two point perspectives. It is simply a matter of what element or combination of elements the artist chooses to emphasize.

Non-objective paintings are less easily explained, for the concept is more foreign to our experience. Such paintings are not the representation of something else, they are simply new things, new entities, new



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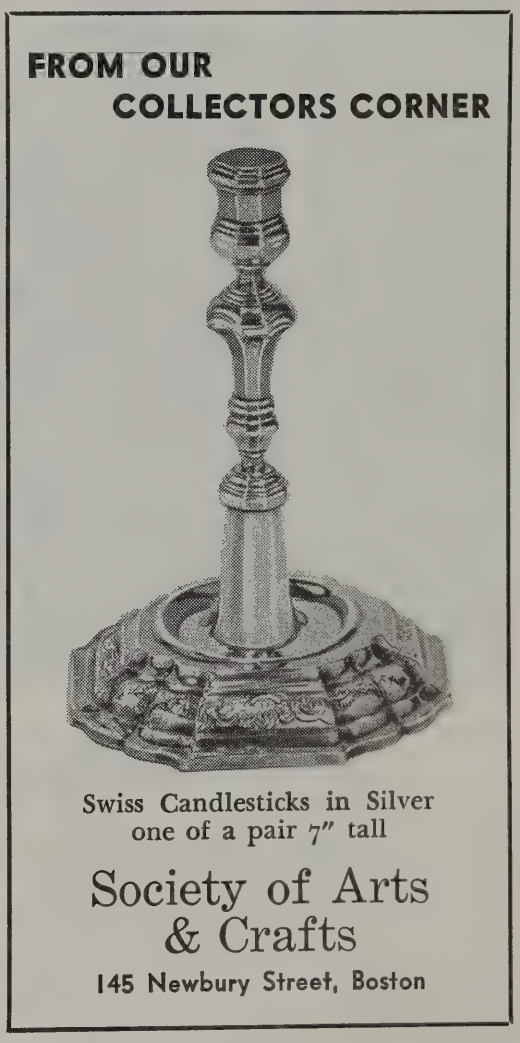
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objects, creations of the imagination and skill of the artist. They have the elements of any other painting – color, line, texture, harmony – and in the mind of the artists are "purer" for the lack of subject matter. The emotion is expressed directly without dependence on recognizable subject matter to assist in the expression. To look for subject matter in such paintings is to miss the point of the painting. It is what it is and nothing more or less. It is a path which for the artist is fraught with perils, for the difference between such painting and pure decoration is a fine difference and only the sensitive artist can succeed. To express emotions in such raw elements is a monumental task – but it is an attainable goal, for it has already been achieved successfully by a few artists.

Why are such paintings so difficult to understand or accept? The ability to abstract is one measure of intelligence. Failure to understand abstract art is not the failure of such art to communicate so much as it is the inability of the observers to think on an abstract level. This is an unpopular point of view; for art must, in the popular view,





communicate to everyone. Such a notion is absurd. There is poetry which has only a small readership and no one condemns it for its obscurity. The same can be said for the works of many composers. It is only in the field of art that everyone fancies himself a critic and a critic whose views will be heard. I will grant that tolerance can lead to indifference and lack of standards, but without tolerance there is only prejudice, a state of mind which bars the way to understanding.

To approach this exhibition with the hope of immediate understanding, especially for those who are not regular gallery-goers, is to expect much of one's self. Many of the paintings are four and five steps (and several generations) removed from the conventions of the previous century. The art of our time has evolved with dazzling rapidity — ideas and concepts are explored and presented and discarded with equal speed. Gradually we can see in the fragments (for each painting is but a part of a total expression of the time) a vague pattern which is the art of our time. Each artist, searching for basic truths, adds his bit which is absorbed, assimilated and restated by another. No



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period has been as chaotic and as difficult to comprehend. The greater the artist's refinement of personal vision, the wider becomes the gulf between him and a bewildered public which in self-defense cries "fraud." If there is a blame to be placed, it is not on the artist, who paints not because he can but because he must, but on our educational institutions, on our Museums and perhaps mostly on the fact that each of us can absorb only a fraction of the world's knowledge and of its history, let alone keep up with the discoveries made daily.

Two, and I think only two, requisites are essential to understanding the art of our time. The first is tolerance; the second is repeated exposure. Ultimately, the process of self-education will reveal the obscure and a world of expression hitherto unknown will be the very great reward.

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PHILIP HALE – EDITOR

As editor (from 1897 to 1900) of the "Musical Record," a monthly magazine published by the Oliver Ditson Company, Philip Hale provided a generous commentary each month on matters musical, past and of the moment. His "descriptive notes" for the Boston Symphony programs (which began in 1901) are remembered as rich in resource and allusion, but they could not bespeak the whole Philip Hale. Their nature does not admit personal opinion, musical gossip, or, beyond a certain point, jocularity.

Mr. Hale was a reader of vast range, who could savor literary values but did not shun the trivial. He was never at a loss for anecdotes, quotations, or amusing oddities. Random paragraphs are here quoted from innumerable columns.

MR. ROSENTHAL should have staid in New York to see the mill between Mr. Jim Jeffries and Colonel Bob Fitzsimmons. The technic of the former would have excited his admiration. Old Mr.

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(*Continued from page 4*)

to be an unnecessary refinement. It is recommended that all notes should be rounded up to the nearest semi-quaver. If this were done it would be possible to use trainees and lower-grade operatives more extensively.

There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of 2 hours could be reduced to 20 minutes and there would be no need for an interval.

The conductor agrees generally with these recommendations, but expresses the opinion that there might be some falling off in box-office receipts. In that unlikely event, it should be possible to close sections of the auditorium entirely, with a consequential saving of overhead expenses, lighting, attendance, etc. If the worst came to the worst, the whole thing could be abandoned and the public could go to the Albert Hall instead.

Following the principle that "There is always a better method," it is felt that further review might still yield additional benefits. For example, it was noted that the pianist was not only carrying out most of his work by two-handed operation, but was also using both feet for pedal operations. Nevertheless, there were excessive reaches for some notes on the piano and it is probable that re-design of the keyboard to bring all notes within the normal working area would be of advantage to this operator. In many cases the operators were using one hand for holding the instruments, whereas the use of a fixture would have rendered the idle hand available for other work.

It was noted that excessive effort was being used occasionally by the players of wind instruments, whereas one air compressor could supply adequate air for all instruments under more accurately controlled conditions.

Obsolescence of equipment is another matter into which it is suggested further investigation could be made, as it was reputed in the program that the leading violinist's instrument was already several hundred years old. If normal depreciation schedules had been applied the value of this instrument should have been reduced to zero and it is probable that purchase of more modern equipment could have been considered.

Mozart Year

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Jeffries, the ex-preacher in California, with filial pride and in a fit of acute devotion, lifted up his eyes unto the hills and exclaimed, "The Lord was in the fight. He was with Jim," forgetting that, although his son has famous legs, the Psalmist declares that the Lord "taketh not pleasure in the legs of a man." But Mr. Rosenthal would agree with Liszt that "youth is the time of virtuosity" ("virtuosity" is a vile term, but I know of no substitute for it), and he would say, "Technic and youth conquered." Young pianists should attend these exhibitions. They would learn the value of concentration, directness, the necessity of avoiding unnecessary motion, the value of a good left hand. There is no such staccato as that displayed by a skilful pugilist. John Keats, who saw the fight in 1818 between Randall and Turner, "tapped his fingers on the window pane" to give Cowden Clarke an idea of the rapidity of Randall's hits. Such rapidity is dazing as well as dazzling.

— July, 1899.

I have received a program of a musicale given by "Die Lorelei," Miss Adelina Laciar, leader. The program contains this note, which, for practical purposes, outweighs the most formidable analytical program with or without musical-illustrations: "The audience will be

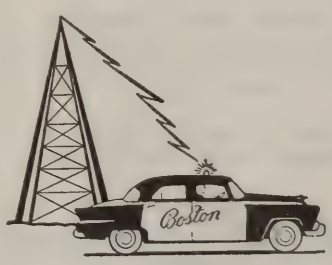


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considerate, and not talk or rattle programs while the numbers are being sung."

This reminds me that Mr. Krehbiel, annotating a program for Mr. Emil Sauer, asked concerning the "peculiarly personal" sonata in F minor by Brahms, "Was there a sweetheart in his mind when he wrote it?" But one should not inquire too curiously into Brahms's amours. He was a man of simple tastes.

— *July, 1899.*

"Brahms often said that his best ideas came to him while he was cleaning boots."

This accounts for the muddiness of much of his music.

— *April, 1899.*

To the great majority, music is merely an idle amusement. The average hearer goes to a concert for the purpose of enjoyment, social, gregarious enjoyment; he does not concern himself with the question of education of taste; he would be slow to admit that his taste might be improved. If he is amused and pleased, the concert is a success, the music is of intrinsic worth, and the men singers, the women singers, and the players on instruments, are excellent specimens of their kind.



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If he is bored, the composer is a dullard, and music, for the time being, is, as Gautier said, the most expensive and disagreeable of all noises. The same hearer, who seeks amusement by listening to music, will nevertheless boldly, yes arrogantly, discuss questions of musical interest with the man who was born a musician and who has devoted years of thought and labor to the education of his musical nature for professional purposes. He will discuss these questions with vehemence. He will grow red in the face if his right to any opinion or judgment concerning music is disputed. "I know what I like," is his answer, and this, he believes, should carry conviction.

— August, 1899.

It is hard for a New Englander to acquit any emotional foreigner of the charge of affectation or insincerity. A good Bostonian, it is true, will descend, at times, from his family tree, and assured by a neighbor that an Italian prima donna is singing well, he will applaud delicately and discreetly. If some bulky German singer perspires freely in the full glory of jugulation and Wagnerian action, he may even go so far as to shout — shout is perhaps a coarse word — "Bravo!" with unpardonable contempt of gender. But the New Englander prefers an "intellectual performance" to any display of palpitating emotion. Hence the Brahms's cult in Boston. *— July, 1898.*

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— *November, 1898.*

"Miss Isadora Duncan, who lost all of her wardrobe in the hotel fire, will open the evening's festivities by giving a dance descriptive of spring — a graceful, sprightly dance, full of poetic suggestion and motion."

Like Hamlet on a famous occasion, "I would I had been there."

— *May, 1899.*

With the return of symphony concerts comes the return of the analytical program, which is the abomination of desolation. As Mr.

* The Musical Record, a "trade" magazine, printed advertisements of teachers and performers in the front, and reports of performances in the back. Philip Hale was, needless to say, untouchable. — J. N. B.



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George Bernard Shaw once wrote in the *World* (London), you might as well illustrate to a class the glory of a poem by Milton or the beauty of a poem by Keats by insisting on parsing it. Thus you may take those marvellous lines of Swinburne:

> From the bountiful infinite west, from the happy memorial places
> Full of the stately repose and the lordly delight of the dead,—

and begin, with educationally pitched voice, "'From,' young ladies and gentlemen, is a preposition showing the relation between the noun 'west' and the verb 'come.' 'The' is a definite article relating to the noun 'west' which it limits," etc., etc.

— October, 1898.

Of what avail is a long technical analysis — especially when there are no musical illustrations?

Suppose that the program-maker finds it his duty to discuss Smetana's "Wallenstein's Lager." How should he perform his task?

The hearer wishes to know when the piece was written, the circumstances of the first performance, the leading incidents in the life of the composer, the characteristics of his music in general. A few words about Schiller's drama and a digression concerning other music inspired by the drama would not be impertinent.

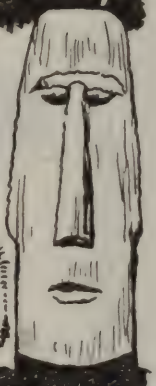
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The analytical program-book is an impertinence to the musician, a stumbling-block to the amateur, an injustice to the composer.

—*October, 1898.*

It is not necessary to go so far as to twist a famous definition by Dr. Johnson into "Patriotism is the last refuge of a musical scoundrel." It is true, however, that some are inclined to cover mediocrity with the cloak of patriotism.

But is bad music any the better because it is the work of an American?

Is good music any the better because it is by an American?

Should bad music be pronounced good because it is by an American?

And should not bad music be condemned no matter what the nationality of the composer, or manufacturer, may be?

Time and time again I have written in no uncertain language the praise of works by American composers which I have thought worthy of such praise.

—*January, 1898.*

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SYMPHONIC VARIATIONS, "ISTAR," *Op.* 42

By VINCENT D'INDY

Born at Paris on March 27, 1851; died there December 2, 1931

The "Istar" Variations were first performed January 10, 1897, at two concerts: one in Brussels led by Eugène Ysaye, the other in Amsterdam, led by Willem Mengelberg. There was a performance in Chicago under Theodore Thomas, April 23, 1898. Wilhelm Gericke introduced the work in Boston at a concert by this orchestra, February 18, 1899. Subsequent performances at these concerts were given April 13, 1901, December 2, 1905 (Vincent d'Indy guest conductor), November 4, 1912, April 30, 1920, December 11, 1931 (the week following the composer's death), March 29, 1934, April 23, 1937, October 13, 1939, April 20, 1945.

Istar was given stage presentations at the Châtelet, in Paris, in May, 1911, and April, 1912.

The Variations are scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, 2 harps and strings.

The dedication is to the Orchestral Society of the Ysaye concerts.



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THE "Istar" Variations are in effect a tone poem, although based upon the variation form in a sort of reversed order. The theme itself does not appear complete and unadorned until the last variation has been heard. The seven variations proceed from the point of complex ornamentation to the final stage of bare thematic simplicity. The music thus bears a formal analogy to the tale of a Babylonian poem, *Ishtar's Descent into Hades,* which is believed to have been in the library of Sardanapalus. Ishtar, the daughter of the Moon-god, passes seven gates in her journey to the "Land of No-Return." At each gate the porter strips her of some jewelled decoration, until at last she is brought naked before Allatu, the queen of the nether regions. The world, deprived of the deity whom the Babylonians and Assyrians worshipped as the personification of fertility (both of the earth and of human and animal life), at once began to languish. Sprinkled with the waters of life by Queen Allatu, Ishtar proceeded upwards once more through the seven gates, her ornaments being restored to her, to the light of day.

The following poem, translated from the French version of the original Babylonian, is published in the score (the last lines in prose were added by the French translator):

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Toward the immutable land Istar, daughter of Sin, directed her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence none may return.

. . . . .

At the first gate, the guardian stripped her; he took the high tiara from her head.

At the second gate, the guardian stripped her; he took the pendants from her ears.

At the third gate, the guardian stripped her; he took the precious stones that adorn her neck.

At the fourth gate, the guardian stripped her; he took the jewels that adorn her breast.

At the fifth gate, the guardian stripped her; he took the girdle that clasps her waist.

At the sixth gate, the guardian stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the guardian stripped her; he took off the last veil that covers her body.

. . . . .

Istar daughter of Sin, has entered the immutable land, she has taken the Waters of Life. She gave the sublime Waters, and thus, before all, has delivered the Son of Life, her young lover.

—*Epic of Izdubar* (6th song).
(English translation by W. A. Apthorp)

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Philip Hale has told the following exceedingly apt anecdote about d'Indy and his score:

"M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text *'Pro Musica'* for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments. The master went on to remark: 'A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem "Istar." He by degrees unfolds from initial complexity the simple idea which was wrapped up therein and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated.' The speaker found this happy definition for such a musical work — 'an inductive symphony.'"

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By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Der Rosenkavalier, Komödie für Musik, text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913.

The suite here performed was made anonymously for its publisher, Boosey & Hawkes, and was first played by the Philharmonic-Symphony Society of New York, Artur Rodzinski, conductor, October 5, 1944. It was introduced to these concerts by Thor Johnson on January 21–22, 1949, and conducted by Pierre Monteux on April 10–11, 1953.

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra,* and completed September 26, 1910. His statement that he was "writing a Mozart opera" was

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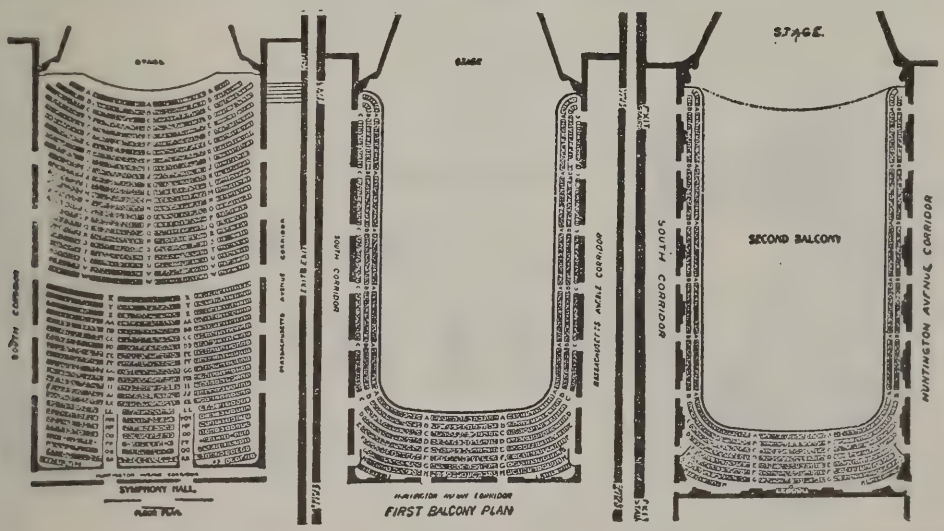
taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau,* as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro,* not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his inferiors in station while his superiors in intrigue. The characters Octavian, the Marschallin and Sophie have perhaps as much appeal as Cherubino, the Contessa and Susanna (we make no musical comparisons here). If Figaro's *Se vuol ballare* is not in the style of Johann Strauss, it is at least a waltz. That

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anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this forty-sixth year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those who gladly subject themselves to the charms of the score and forgive its composer his liberties with history — if they notice them at all.

The present suite includes in instrumental form the introduction to the first act, the music that accompanies Octavian's entrance bearing the silver rose in the second act, the duet between Sophie and Octavian later in that act, the principal waltz associated with Baron

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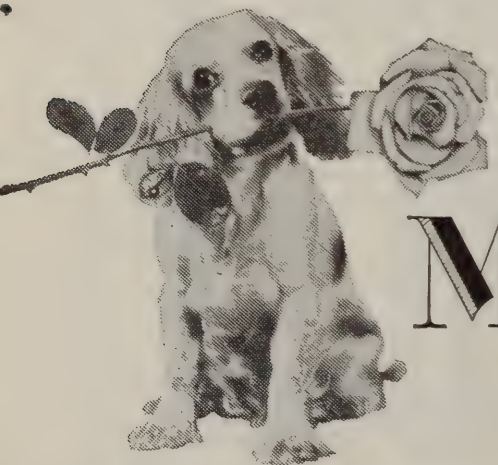
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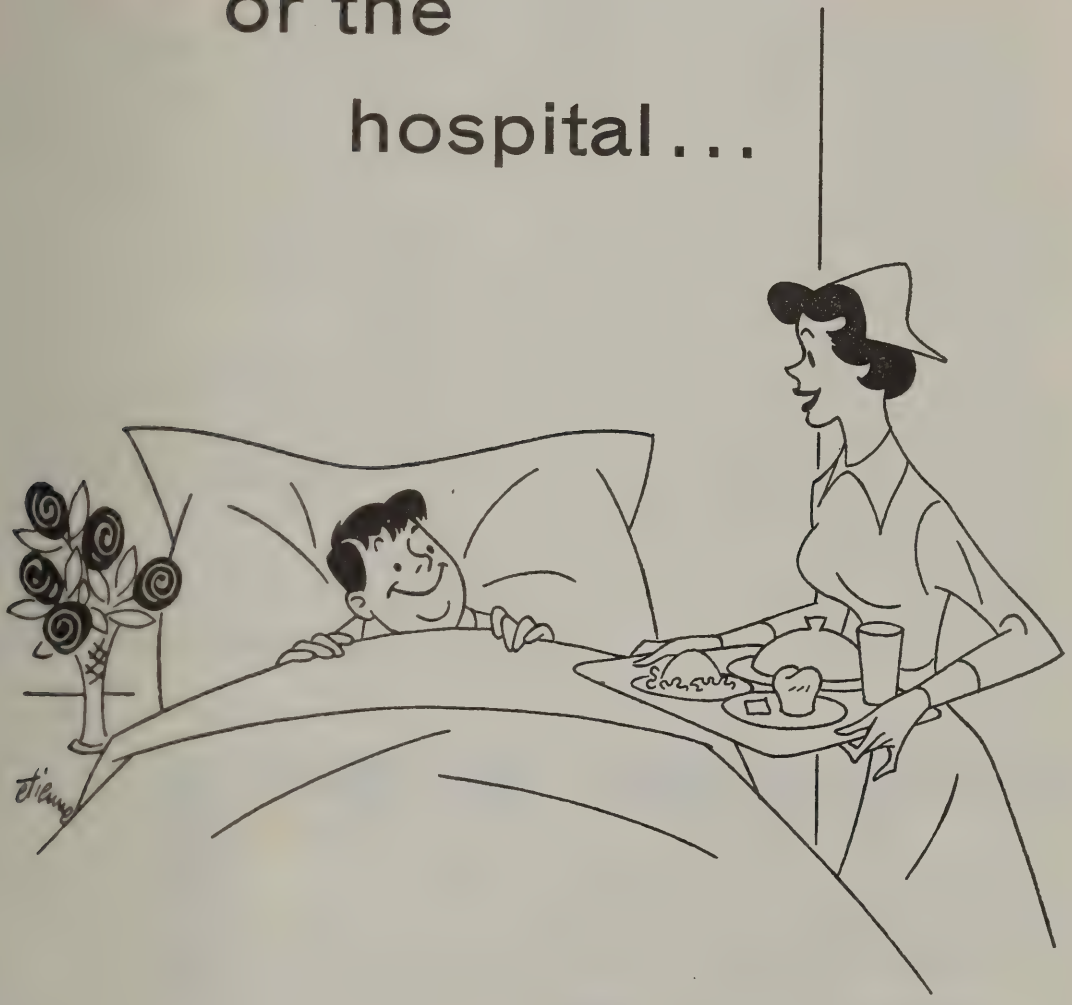
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Ochs, the trio sung by Sophie, the Marschallin, and Octavian, and the duet of the young lovers.

• •

After the collaboration of Strauss and his librettist on *Elektra,* Hofmannsthal began to make plans for a comedy, presumably in response to the wishes of the composer. For a while Hofmannsthal wrote of a libretto on *Casanova,* but his thoughts took another direction, and he wrote on June 4, 1908, about a comedy which seemed to grow from Beaumarchais' *Le Mariage de Figaro* and Da Ponte's opera derived from it. A letter from Weimar to Strauss on February 11, 1909, showed that his inclinations had crystallized:

"Since I came here, I have spent three peaceful afternoons in writing the complete scenario for an absolutely new and original libretto. The situations are broadly comic, the action is varied and almost as obvious as a pantomime — there are opportunities for lyric passages, fun, humor, even for a short ballet. There are two big rôles, one for baritone, the other for a shapely wench in man's clothes — *à la* Farrar or Mary Garden. The place and period, Vienna in the time of Maria Theresa."

He added that the new piece should play for two hours and one half,

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"just half as long as *Die Meistersinger.*"* Strauss in Garmisch received his draft for the first scene of what was to be *Der Rosenkavalier* in April and was delighted. "Thanks for your letters and the first scene — I am impatient for the next instalment. The scene is charming — delightfully easy to compose — I am already brooding over it." Hofmannsthal, whose letters show that he worked by dictating, soon dispatched the larger part of the act and Strauss answered at once: "I am simply ravished by it; it really is extraordinarily charming, and so subtle — a a little too subtle, perhaps, for the general public, but that doesn't matter."

Hofmannsthal was not worried about the subtlety. He thought that the plot of his comedy was simple enough, and as it turned out, the libretto became ever broader and less subtle as it progressed through the remaining acts. The first act developed smoothly with an interchange of letters about certain passages. Strauss would need added lines in order to insert a duet, trio or ensemble where the music called for such treatment. Act II involved a good deal more interchange and

* *Correspondence between Richard Strauss and Hugo von Hofmannsthal* (Alfred A. Knopf).

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argument. Strauss considered that it lacked a climax in the action and he suggested the duel between the Baron and Octavian; the librettist was quick to see the point and provided one forthwith. The two worked together, both deeply interested in the over-all success of their project, and Hofmannsthal was always obliging when the composer's musical wishes became a definite exaction. The correspondence never lacks enthusiasm on either side. Both believed in their subject and pursued it in basic accord. Hofmannsthal wrote as the final typed copy of Act III went into the mail: "And now I hope you are satisfied. For my part, I have enjoyed the work so much that I am almost sorry to have to write the word 'curtain.'" He added later: "Now that we have come to the end of our work, I should like to say how much I have enjoyed our collaboration from the first conversation down to the very last letter, not forgetting your occasional very valuable suggestions, for all of which I thank you very sincerely." His interest extended to the preparation for performance and the casting for the characters he had so carefully drawn. That *Der Rosenkavalier* was an immediate success is now history.

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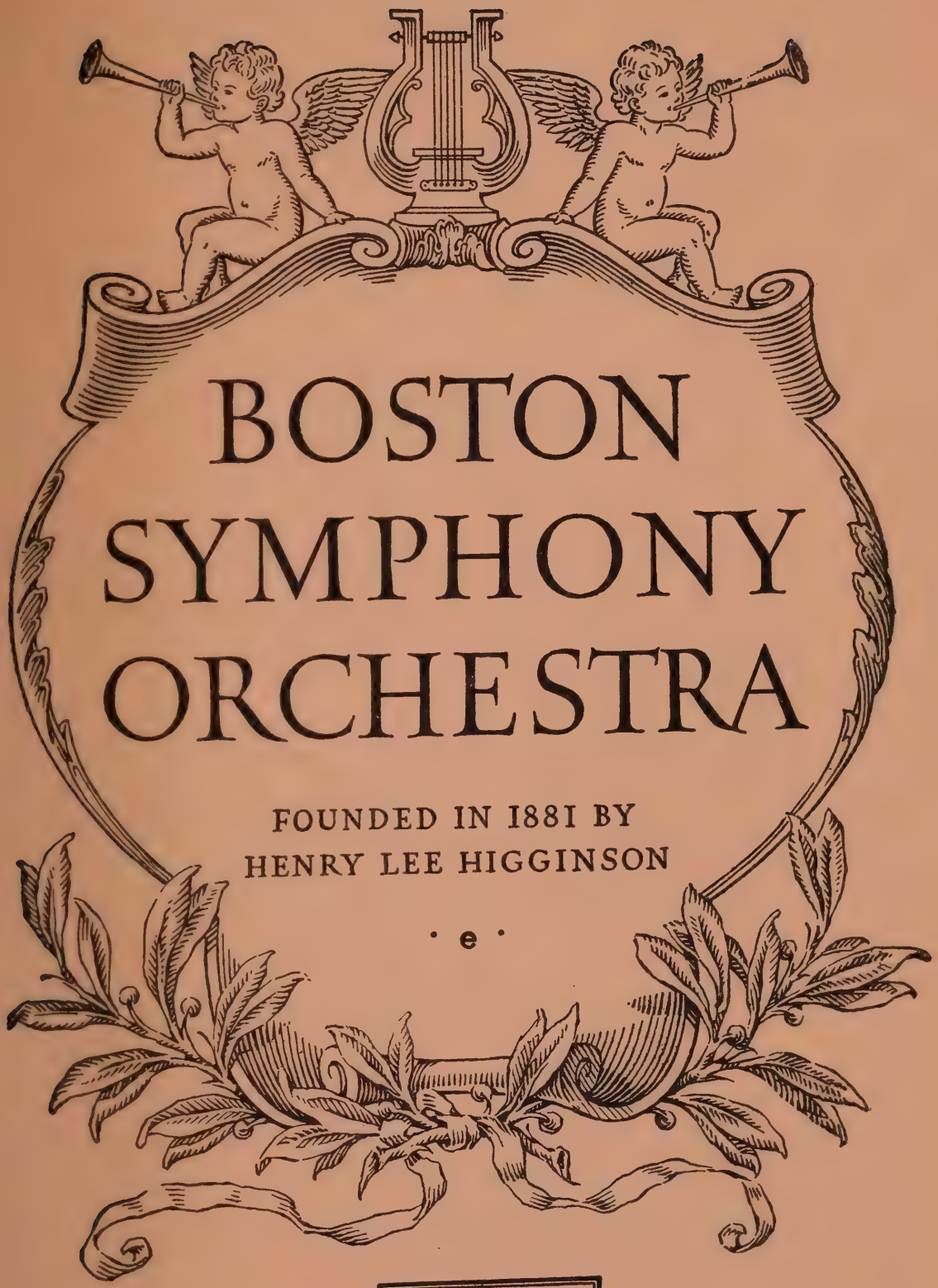
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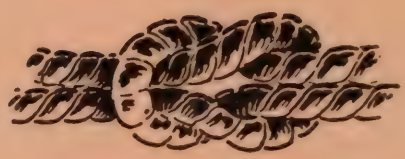
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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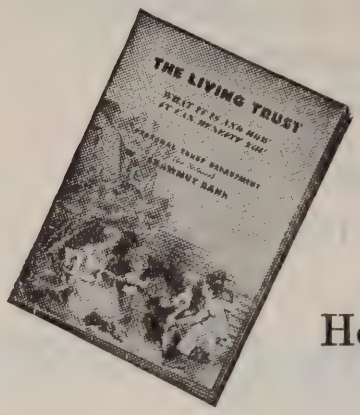
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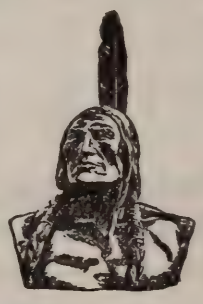
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A PROGRAM TO EVOKE MEMORIES

The program which Leonard Bernstein has made for his present visit, while not officially for a memorial occasion, bears many memories of concerts under the direction of Serge Koussevitzky. The little Symphony in A major which Mozart composed at the age of 18 was introduced at these concerts by Dr. Koussevitzky October 16, 1936, and was repeated in three later seasons. Stravinsky's Capriccio was one of the works by this composer which was published by Dr. Koussevitzky's *"Edition Russe."* It had its first American performance here on Dec. 19, 1930, and was likewise repeated several times, Mr. Sanromá in each case playing the solo part (excepting the last performances, February 11–12, 1949, when Soulima Stravinsky was the soloist). Moevs' "Variations" were commissioned by the Koussevitzky Music Foundation and had their first performance by the Symphony of the Air under Mr. Bernstein's direction in New York City on February 3 last. Prokofieff's Fifth Symphony had its first American performance under the direction of Dr. Koussevitzky on November 9, 1945 and was introduced by him in that season to New York and other cities.

• •

EXHIBITION

An exhibition of pictures by the Boston Society of Water Color Painters is now on view in the gallery by courtesy of the Boston Museum of Fine Arts. They are as follows:

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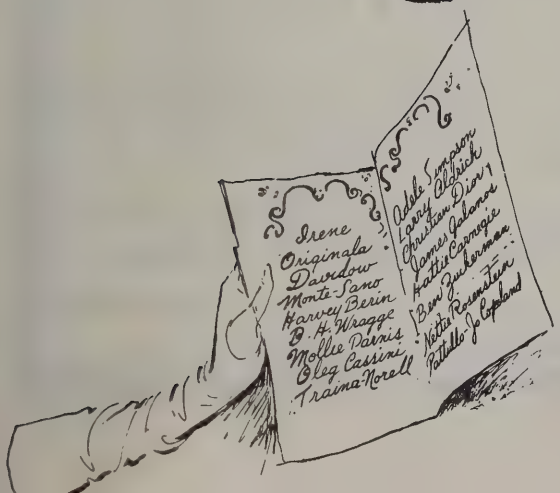
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Fifth Program

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MOZART .....Symphony in A major (K. 201)
- I. Allegro moderato
- II. Andante
- III. Minuet
- IV. Finale: Allegro con spirito

MOEVS .....Fourteen Variations for Orchestra

STRAVINSKY .....Capriccio, for Piano and Orchestra
- I. Presto
- II. Andante rapsodico
- III. Allegro capriccioso, ma tempo giusto

(Played without pause)

INTERMISSION

PROKOFIEFF .....Symphony No. 5, *Op.* 100
- I. Andante
- II. Allegro moderato
- III. Adagio
- IV. Allegro giocoso

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the school, 1942, and joined the faculty in the same capacity in 1946. He has appeared with many orchestras here and abroad as guest conductor. He was director of the New York City Symphony, 1945–48. In the last two seasons he has conducted concerts of the Symphony of the Air. He has written the Symphony *Jeremiah,* the ballets *Fancy Free* and *Facsimile,* the operas *Trouble in Tahiti* and *Candida* (not yet performed), *The Age of Anxiety* for Piano and Orchestra, a Serenade for Violin and Orchestra, and the Broadway musicals *On the Town* and *Wonderful Town.*



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SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936. It was repeated November 12, 1937, December 27, 1940, and March 3, 1944, under the direction of Serge Koussevitzky.

The score requires a string orchestra with 2 oboes and 2 horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).





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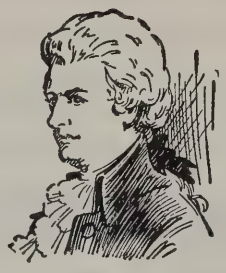
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Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen – he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies – by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight – Koechel's Catalogue puts this as thirty-seventh in the chronological list of symphonies. He had lately visited a number of Italian cities with his

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father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never paused long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource

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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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which is manifest in the four symphonies of 1773–74 – which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity – a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

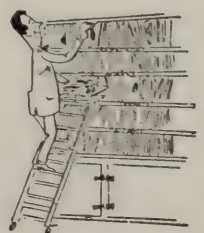
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revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for



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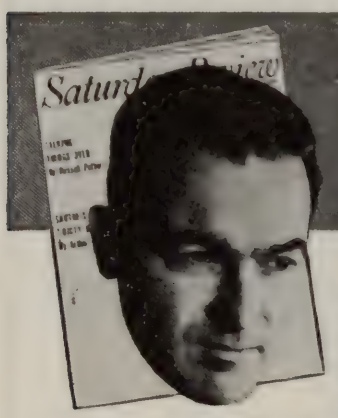
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doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar instrumentation, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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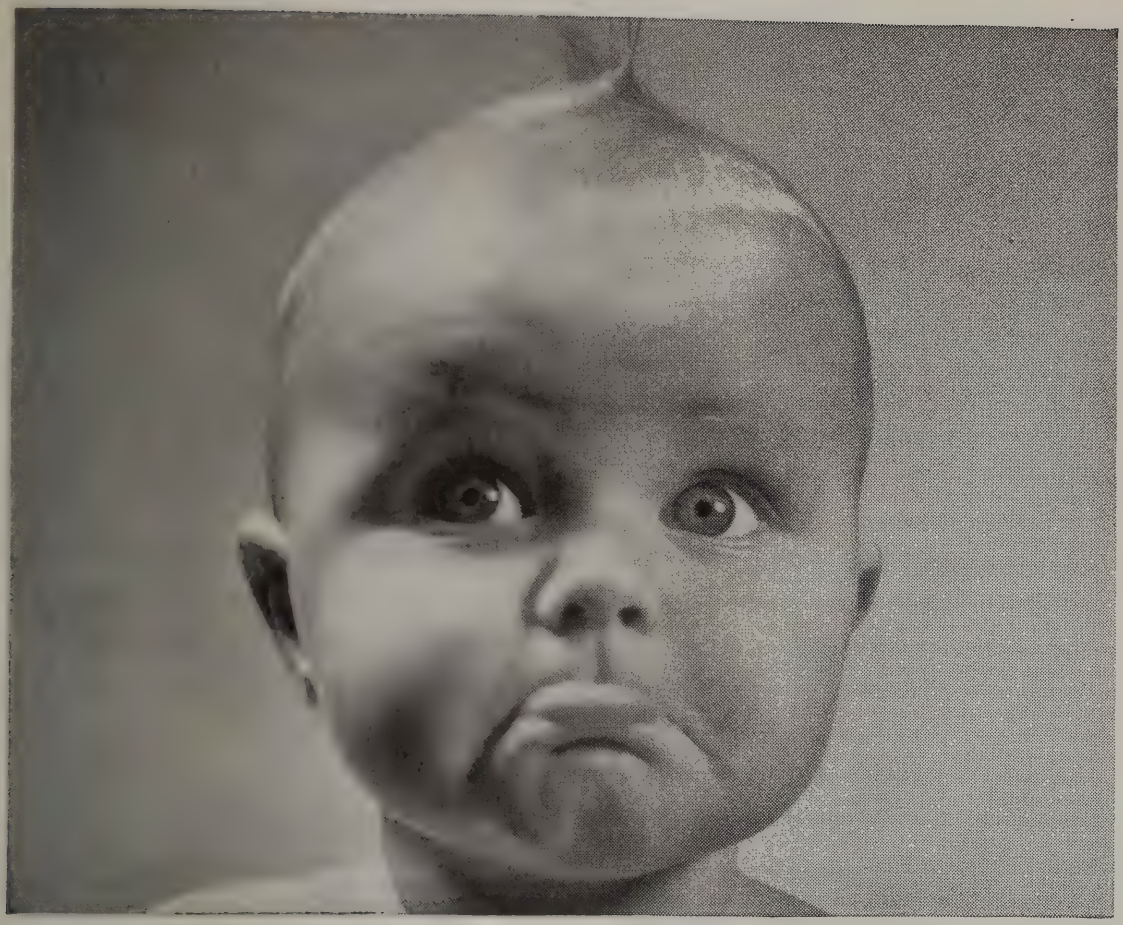
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Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Forces, he studied with Nadia Boulanger

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from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was awarded a Prix de Rome and studied in that city until 1955. In Rome he composed several works, including these Variations. He is now on the music faculty at Harvard.

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JESÚS MARÍA SANROMÁ was born in 1903 in Puerto Rico of Catalonian parents. He was sent to the United States by the Puerto Rican government in 1917 and studied at the New England Conservatory of Music in Boston. Later teachers included Mme. Antoinette Szumowska, Alfred Cortot and Artur Schnabel. He was soloist with the Boston Symphony Orchestra for a number of seasons, his repertory including new concertos by Toch, Falla, Ravel, Dukelsky, Piston, and earlier works as well. Stravinsky's Capriccio he introduced on December 26, 1930. Mr. Sanroma now makes his home in Puerto Rico, visiting this country for annual tours. His last appearances with the Boston Symphony Orchestra in Boston were on October 22–23, 1948, when he was heard in Ravel's Concerto.



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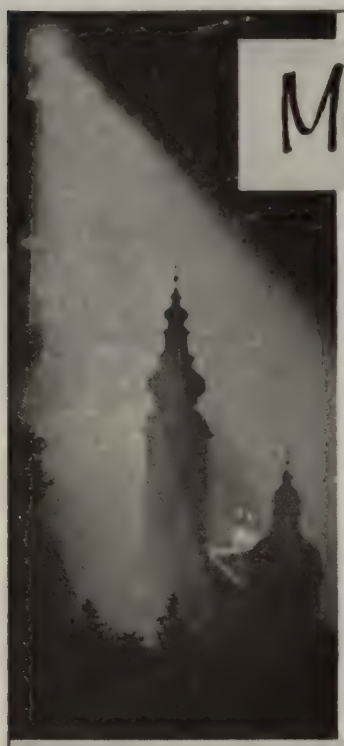
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris*, on December 6 following, Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931, and repeated it in Boston, under the composer's direction, December 1, 1939. There was another performance February 11, 1949, when the composer conducted, and his son Soulima Stravinsky was soloist.

The orchestration is as follows: wood winds in threes, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called *'Capriccio,'* that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the



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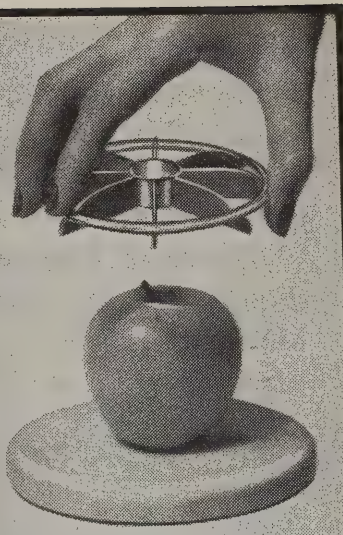
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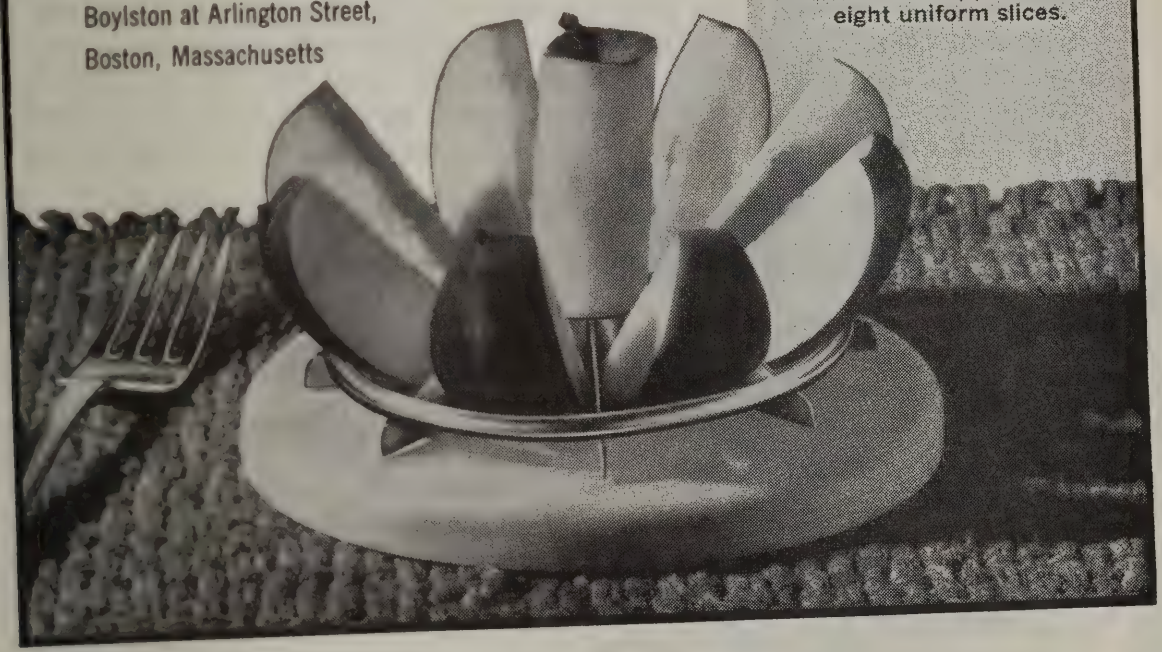
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seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of fugato instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio,* I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio,*" writes the program annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an

* Not the "eighteenth century," as erroneously quoted in the English translation.



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overture. It is preceded by an Introduction interchanging between Presto and Doppio movimento (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The Presto depends largely for its effect on trills, with rushing scales in the orchestral strings, and the Doppio movimento has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, a moto perpetuo, based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

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STRAUSS IN HIS LETTERS

The article here quoted from the Sunday Supplement of the "London Times" is a review of two publications in Europe bringing to light correspondence of Richard Strauss. They are: "Richard Strauss und Joseph Gregor: Briefwechsel, 1934-1949." Salzburg: Otto Müller Verlag. "Hans von Bülow and Richard Strauss: Correspondence." Edited by Willi Schuh and Franz Trenner. Boosey and Hawkes.

IT IS rather more than six years since Richard Strauss died and there is no sign of any declining interest in his work, no "trough" in his reputation. His operas, particularly, enjoy a greater vogue than ever in German-speaking countries, while the youngest school of critics in this country shares with Mr. Ernest Newman a delighted interest in the works of his last years which others have dismissed as senilely repetitive.

Strauss himself was a confirmed believer in the worth of his own music and very willing that the public should be admitted, so far as

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possible, to its secrets. The first volume of his correspondence with Hugo von Hofmannsthal appeared in 1926, the final and complete edition in 1954. After Hofmannsthal's death in 1929 Strauss corresponded first with Hermann Bahr and then with Stefan Zweig in the hope of finding a new librettist; and if the present interest in his music is maintained, we shall no doubt be able to read these letters in a few years. Zweig wrote the libretto of *Die schweigsame Frau,* based on Ben Jonson's *Silent Woman,* but the political unpleasantnesses on the occasion of the first night convinced Zweig that, as a Jew, he could not hope to continue a fruitful collaboration with Strauss. Even before this he had suggested the name of Joseph Gregor as his successor; and, although Strauss was at first unwilling to believe the change necessary, Gregor was in fact the librettist for his next three operas – *Friedenstag, Daphne* and *Die Liebe der Danae.* The correspondence between the two men began in June, 1934, and lasted almost until Strauss's death. It consists of 205 of Strauss's letters and 140 of Gregor's.

The collaboration was never that of equals. Strauss, with memories of Hofmannsthal, expected his meaning to be understood at the merest hint and took the most sophisticated refinement of language for



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granted. His position as the immensely successful *doyen* of German music plainly impressed Gregor almost to the point of paralysing him. Gregor himself was a hard-working historian of art, recommended by Zweig for his knowledge of the theatre. His indefatigable industry issued in histories of the theatre and the opera, books on Shakespeare, Pericles and Alexander the Great – a man of knowledge rather than taste, a scholar rather than a poet. Strauss made a bargain with him (entirely one-sided, of course) at the beginning of their collaboration; in the "workshop" no offence should be taken and all criticism – that is, of Gregor's work by Strauss – should be absolutely direct. The system worked wonderfully, for Strauss. Poor Gregor was told that his verses were bombastic and banal, that his diction was that of the traditional librettist, his ideas those of a village schoolmaster, his scenes *(plump und gedankenarm)* written in the study and not imagined on the stage. In between whiles Strauss would ask for something "more in the style of Kleist" or "can you find a simpler (Goethean) version?" Writing of the revisions he needs for *Daphne,* he says:

> More balanced verse-construction, avoidance of feminine word-endings whenever possible, avoidance of small, generally superfluous words to fill up the lines, avoidance of subordinate clauses beginning with "while," etc. – you see what I mean.

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Without asking Gregor he consulted Lothar Wallerstein and Clemens Krauss, and if his victim complained, he either ignored the letter or reminded him, with the charm and patience which come so easily to the great, of his promise not to take offence. He even warned him to be on his guard against "the true and genuine enthusiasm" with which, poor Gregor explains, he had written a passage considered unworthy of retention by Strauss. No wonder that the librettist's letters show some jealousy of Hofmannsthal, whose merits are perpetually contrasted with his own failings. No wonder that, when he is finally excluded from collaboration on the text of *Capriccio* and his place taken by Krauss, he cannot resist a detailed criticism of the result. Yet his letters breathe an infinite respect for his tormentor and he ignores Strauss's request for a less formal address, preserving by instinct the *verehrtester Herr Doktor!* of the earliest days. His enthusiasm even carries him so far as to prefer the end of *Friedenstag* to the last movement of Beethoven's ninth symphony. He finds it "more monumental and dome-shaped *(monumentaler und kuppelhafter).*"

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serves our purpose, in that Strauss found himself compelled to explain in detail his views on opera, views which he could take for granted in a poet of Hofmannsthal's stature. Some of his most revealing remarks are contained in the letters in which he acknowledges the receipt of Gregor's latest works – particularly the *Weltgeschichte des Theaters* at the beginning of the collaboration and again, on the occasion of a new edition, in 1944. Wagner, Strauss believed, was a greater dramatist than Goethe, and *Tristan* represents the culmination of 2,000 years of dramatic history. Only three ages are worth consideration – that of the Greek dramatists, the seventeenth-century in Spain and England and the Wagnerian era, with its final culmination in Strauss himself. It was the "invention of the modern orchestra" which made this last period possible and led to the superseding of the spoken drama by the opera. For only by means of the orchestra was it possible to represent in symbols Goethe's "incommensurable," that region of feeling to which words alone are unable to penetrate. The old opera, in which the orchestra's chief function is to accompany the voices, is still bound by the restricting power of words and "the first two bars of the *Tristan* prelude tell the hearer more than the finest poetry." The "spiritual

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counterpoint" of the third act of *Tristan* opened the way for the *Nervenkontrapunkt* of *Salome* and *Elektra,* the final development of Greek emotion. Strauss would reduce all Verdi's operas before *Aïda* to concerts containing only the finest arias. "A joke such as Verdi's *Macbeth* is impossible for any cultured audience. Even Mussolini once said to me in Rome that this was 'a bad opera.'" *Otello* he regards as an unworthy simplification of Shakespeare's play, though *Falstaff* has his unqualified admiration. Finally he quotes with approval an observation of Cosima Wagner's overheard at breakfast in the Villa Wahnfried during 1891. Felix Mottl had inadvertently referred to Bruckner's "beautiful melodies," whereupon Cosima struck the table. "Melody?" she cried. "Who has melody? Mozart had melody, Beethoven, Schubert, 'the Works' (Wagner's) have melody, apart from that nobody." It might almost be a breakfast scene at Berchtesgaden fifty years later, with an unwary understrapper of the Führer's daring to mention the achievements of some allied general.

Fortunately, though, Strauss's practice was no more wholly consistent with his theory than that of any other great man. Although he showed such exacting taste in the form, language and sound of his librettos, we find him reminding poor Gregor that not more than one third of the



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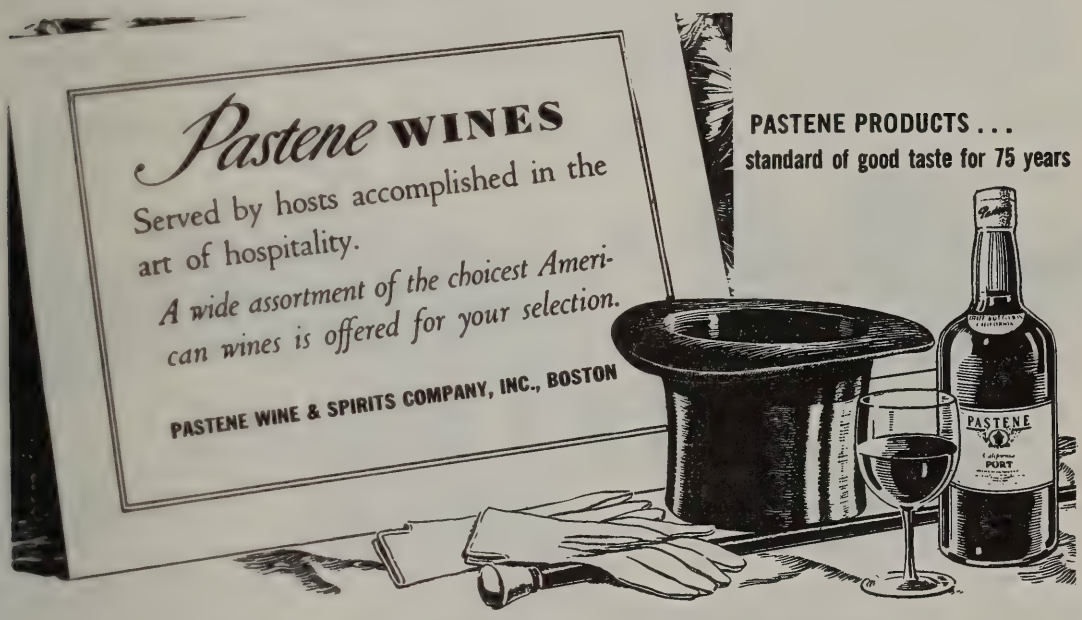
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words are intelligible to the public in any opera. And in spite of his contempt for the older Italian opera he asks Gregor to take as a model for one of Midas's arias in *Die Liebe der Danae* the "beautiful aria from *L'Elisir d'Amore* recorded by Caruso" – presumably "Una furtiva lagrima." It is surprising, too, that he should so much have admired the works of Sardou and Dumas *fils* (which he seems to have read in German), bearing as they do little relation to the Greek dramatists, to Calderon, Shakespeare or Wagner. All through this correspondence, in fact, it is possible to trace two sides of Strauss's character. On the one hand, we see the musician, absolutely confident of his powers and moving with instinctive ease in his own, purely musical domain. On the other stands the man of the theatre, equally sure of the effect that he wants, but dependent on his partner for the scaffolding and irritated almost beyond endurance by lack of comprehension and by any failure to supply exactly what he needed. That this was so is shown by the fact that he finally wrote much of the text for his final *Capriccio* himself. Gregor's unforgivable fault, in Strauss's eyes, lay simply in the fact that he was not Hofmannsthal. His pathetic suggestions again and again remind Strauss of the collaborator that he has lost – the fantastic



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imagination, the instinctive understanding of music, the easily borne knowledge of European literature and, perhaps more than all else, the confident bearing of an equal. It was surely the Parisian ease and confidence, as much as the pure stagecraft, of Sardou and Dumas that attracted Strauss.

An interesting parallel to this enthusiasm of Strauss is to be found almost sixty years earlier in his letters to Hans von Bülow. These cover the years from 1883 to 1893 – that is to say, Strauss's twenties. In one of his letters from Munich he writes with enthusiasm of Boieldieu's *Jean de Paris* and Delibes's *Le Roi l'a dit* – "charming, agreeable, witty, gay music." The man of the world already shows throughout this correspondence, though much of it is devoted to local musical politics which have now lost their interest. Von Bülow's attitude to this young man, more than thirty years his junior, is not merely paternal. He has recognized these extraordinary gifts and does all in his power, by advice and encouragement, to smooth the young composer's path. It was the period of von Bülow's great championship of Brahms and many of his earlier letters come from Russia. He deplores the barbaric taste of his Russian audiences – "the grossly prejudiced attitude of the Asiatic Bruckners," as he puts it, who want "cor anglais, harp and the whole of the percussion" added to Brahms's austere scores. He makes an exception for Tchaikovsky (no friend of Brahms's music) whom



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he finds "one of the nicest men I ever met in my life, so tolerant and glad to praise his colleagues, in short a model specimen." He answers Strauss's praise of French operas by saying that both Cherubini's *Water Carrier* and Boieldieu's *Jean de Paris* are "fundamentally sound scores." Weber's *Die drei Pintos,* on the other hand, though edited by Mahler, wins his absolute disapproval and he prefers Gevaert's *Quentin Durward*, a work which has not kept its place in the repertory. Mahler impressed Strauss as a conductor – he could hardly have known his compositions – and particularly by the tempi he adopted in his performances of Wagner's music.

These letters, unlike the correspondence with Gregor, have been translated into English, though their intrinsic interest to any but the Strauss specialist – who must be presumed to know German – is small. In his foreword the translator, Mr. Anthony Gishford, acknowledges the help of two distinguished German musicians living in this country, and apart from a few ambiguities ("a good string quintet of 62 men") the technical terms are correct enough. The text of the main body of the letters, however, is most unsatisfactory and suggests that the translator was in need of one English schoolmaster rather than two German musicians. He would at least have corrected such a barbarism as "I lie down under this setback."

How does Strauss emerge from these letters written at the beginning



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and end of his long life? He clearly remained very much a man of his age and country, an upper-middle class German brought up in the era of Germany's first, intoxicating expansion as a world Power. He never pretends indifference to material comfort or material success, though both volumes contain examples of his refusal to compromise over matters of artistic principle. As a young man he appears already completely confident of his powers, though he has the good manners to defer to von Bülow's judgment. This confidence did not diminish; and his attitude to his own music at the end of his life will hardly attract those whose upbringing has led them to regard a show of modesty as part of the social code. He plainly regarded his operas as having a prior claim to the consideration of every German or Austrian *Intendant* and complains loudly that first-class singers are engaged from abroad for Wagner or Verdi while his works are sung by the local company. Nor does he seem to admit much distinction in their relative value. He makes a spirited plea for reviving his early *Guntram*, on the grounds that it contains the seeds of his later development, and only his silence on the subject of *Die aegyptische Helena* might be taken to suggest that he regarded this as a less successful piece. His virtual dismissal of all non-Germanic music is, of course, again characteristic of his age; and the old master's view of the art as a Germanic preserve is, in a sense, more provincial than the young conductor's wider views. Not that we should really expect creative artists to have wide interests, for they are concerned only with other men's work in so far as it feeds their own powers. It would not be difficult to find a comparable provincialism — or perhaps particularism is the better word — in the attitude of J. S. Bach or Verdi; and the wider interests





of such a citizen of the musical world as Mahler often constituted a danger to his purely creative work.

There is little in these letters to tell us of Strauss's hopes or fears for the future of music. He clearly saw himself as the last representative of the great German musical dynasty, and he is interested in defining his relationship to the past rather than in predicting the future, over which he had no control. The position of a great man who continues his work into old age and finds himself out of fashion a whole generation before his death is a painful one. If Strauss was embittered, there is little evidence of it here, though it is possible that his lack of sympathy with the musical present redoubled his interest in the past. It is difficult to believe that the operas whose genesis we follow in the correspondence with Gregor will ever rank with even the lesser products of his collaboration with Hofmannsthal; and of all the music written during the last thirty-five years of his life *Capriccio* seems most likely to survive. The collaboration with Gregor could hardly have borne lasting fruit, for it involved Strauss in endless irritation, in third-party consultations and a general network of diplomacy suited to the production of an international trade agreement rather than a work of art. Yet all students of operatic history, as well as lovers of Strauss's music, will be grateful for these documents and they will provide essential material for the writer of that definitive study of the composer and his music which still remains to be written.

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STRAUSS: THE MIDDLE YEARS

By ERNEST NEWMAN

(From the "Sunday Times," London, January 29, 1956)

THE work of most composers who have achieved a goodly length of days falls naturally into three "periods": in the first his genius is finding its feet; in the second he has attained complete mastery of his thinking and his craftsmanship; while in the third he subconsciously outgrows that harmonious and seemingly entire musical self and begins exploring regions of the spirit the existence of which in him neither the world nor he himself had previously suspected. It is thus, for example, that a Wagner comes to end his days with a "Parsifal," a Verdi with an "Otello" and a "Falstaff," a Strauss with the fine thinking and exquisite workmanship of the works of his extreme old age.

The case of Strauss, however, is peculiar in that he seems at first sight to have had no middle period of the established type. The general public knows him only by the series of symphonic poems which ended in 1903 with the Sinfonia Domestica, and by the four operas — "Salome," "Elektra," "Der Rosenkavalier" and "Ariadne auf Naxos" — that fall



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between about 1904 and 1915-16: "Die Frau ohne Schatten" (1914-17) belongs to this period, but it is almost unknown outside the German operatic world.

The final period is also relatively little known to the ordinary music-lover; it begins with the renewed collaboration of the composer and Hofmannsthal in "Arabella," comprises a new series of stage works from "Die Aegyptische Helena" to "Capriccio," and winds up with the handful of "octogenarian" works to which I have already referred.

So far as the public at large is concerned, then, there is a decade or so from about 1911 onwards during which Strauss appears to have been producing only works of secondary importance. To the more intensive student, however, not only of his public work but of his mind as revealed in his correspondence, this apparently barren stretch of country is of the greatest interest. Half deliberately, half instinctively he was turning his back on his own mental past: he had said goodbye to both the world of high heroic tension to which he had given final expression in "Elektra" and the world of complex romantic comedy realised in "Der Rosenkavalier." We see him keeping himself from growing ring-rusty (to borrow a convenient term from the boxing world) by a last contact with orchestral music on the big scale in such

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works as the Alpine Symphony and the "Festliches Praeludium," by coquetting, as in "The Legend of Joseph" and "Schlagobers," with the idea of raising the ballet to a loftier status, and finally by a resort to the serio-comedy of everyday life as in "Intermezzo."

The third reorientation proved to be the most significant of them all; for it was partly the cause, partly the effect, of a deep-seated change in his musical constitution. His main urge from now onwards was to be in the direction of greater simplicity both of dramatic purpose and of musical style. He would take up classical mythology again, but now only in a lighter, more clarified form; and above all he would aim at the creation of a new practical relation between the various factors of opera.

• •

To the attempted solution of this last problem he had been gradually drawn by his vast experience not only as composer but as conductor of his own and other men's operas. The first-fruits of his new thinking on this complex subject are seen in his long preface to the score of "Intermezzo."

To achieve his new ideal of a musical-dramatic unity that should be crystal-clear to any ordinarily intelligent listener he would require not only a literary text of the right kind — simple in substance yet comprehensively expressive — but a new handling, first of all of that "explanatory" matter of an opera for which the classical masters had

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found a makeshift solution in either plain speech or pseudo-musical recitative, then of the practical dynamic relations between voices and orchestras.

"Ariadne auf Naxos" had disclosed to him the advantages of an orchestra of chamber music dimensions for certain dramatic purposes; and he now envisaged a new and more pellucid orchestral texture through which the words would cut so clearly that the audience would be able to follow the stage action and the dramatic psychology without difficulty. The full "symphonic" power of the orchestra would be reserved for episodes of supreme emotional expansion, during which music could take charge so completely that point-to-point perception of the works would be a matter of minor importance.

He was feeling his way, in fact, towards a new operatic *genre,* closer to ordinary life than the traditionally heroic, in which no factor was to be egoistically disregardful of the others. It is significant that in his correspondence at this time there keep cropping up such expressions as "simplicity," "conversational style," "conversation piece"; and finally "Capriccio" bore the actual title "a conversation piece for music."

The summing-up of it all is that it is precisely because so many people have failed to understand what it was that Strauss was aiming at in the works of his last period, but have made the mistake of judging them by criteria derived from his earlier practice, that the works of that final period have received in some quarters a species of "criticism" that has done them much less than justice.

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ANOTHER ANNIVERSARY

February 17 marks the 100th anniversary of the death of Heinrich Heine. The following editorial appears in the "Musical Times" for March.

FEW poets have made so strong an appeal to musicians as Heinrich Heine, the centenary of whose death we have just celebrated. Is there any other whose verses have been set with enthusiasm by Schubert, Schumann, Brahms, Wolf, Liszt, Franz and Strauss and today by Dallapiccola? Foreigners, indeed, have always been particularly attracted by his poetry. Almost all the great Russian composers – Balakirev, Borodin, Mussorgsky, Tchaikovsky, Rachmaninov, Medtner and Rimsky-Korsakov – set his poems to music and César Cui was the first to take his "William Ratcliff" as the subject for an opera. Wagner found the story of *The Flying Dutchman* in Heine's "Memoiren des Herrn Schnabelwopski" and "Die Wallfahrt nach Kevelaar" has been set as a choral ballad by at least three composers, including Humper-

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dinck. Fascinating and odious, he was the crony – friend is hardly the word – of all the musicians who were active in Paris during the third and fourth decades of the last century. Meyerbeer, whose rich German-Jewish banking background was so like Heine's own, appointed him as his press agent there (perhaps the earliest example of such an office) while he himself was working in Berlin. But Meyerbeer refused to set a volume of his verses as songs and so earned Heine's persistent and infinitely dangerous hatred. "Heine's name is surely inscribed in the temple of immortality," observed one of his more pompous admirers. "Yes, indeed," answered Liszt, "in mud."

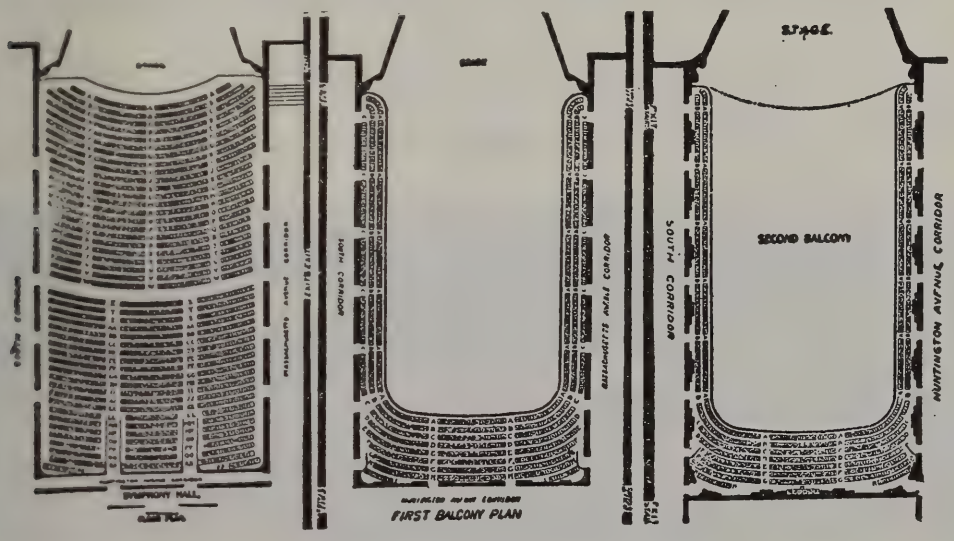
What qualities had Heine's poetry that so attracted musicians? First of all an extraordinary simplicity, combined with great musical sweetness of diction. His language is often as prosaic as Wordsworth's, his verbal economy almost bald compared with the flowery period of his contemporaries. But beneath this deceptively simple exterior there was a wealth of longing, passion, bitterness, wit and sheer hatred which seemed to cry out for musical expression. The more literary-minded

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composers, such as Schumann and Liszt, were obviously fascinated by the musical possibilities inherent in Heine's habit of ending an apparently innocent, pathetic little poem with a deadly thrust – the gambit so much admired and so successfully imitated by A. E. Housman. Liszt caught this wonderfully in his setting of "Anfangs wollt' ich fast verzagen," whose final line was copied almost word for word by Housman in "Is my team ploughing?" And today the last of Dallapiccola's three Heine songs "An Mathilde" shows this same appreciation of the sweet-bitter flavour of these poems.

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Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945. It was repeated December 14–15 in the same season. The most recent performances were on November 5–6, 1948.

The orchestra required consists of 2 flutes, 2 clarinets, E-flat clarinet and bass clarinet, 2 oboes and English horn, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), de-

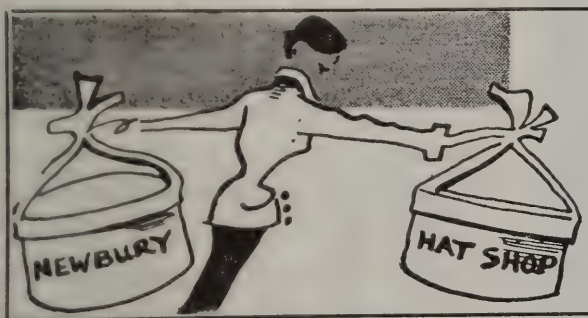
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scribed the Fifth Symphony. Prokofieff told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible.*"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a

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staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, Adagio, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth espressivo by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens Allegro giocoso, and after a brief tranquil (and reminiscent) passage for the divided 'cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

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JAMES STAGLIANO, above, is First Horn of the Boston Symphony Orchestra, president of Boston Records, and M. C. of Radio Shack's Thursday night two-hour programs on Radio Station WXHR.

"horning in" the mozart picture!

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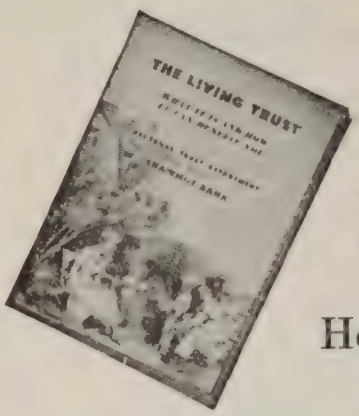
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The programs are now announced for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch, to be given in the Music Shed at Tanglewood. The Shed concerts will take place on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the Theatre will precede these on the two previous week-ends, July 6 through 15.

Artists to appear in the series of six chamber music programs on Wednesday evenings (July 4 through August 8) will include the Kroll String Quartet, The Beaux Arts Trio, Rudolph Serkin, piano, and Zino Francescatti, violin, Margaret Harshaw in a group of lieder, the Brass Ensemble of the orchestra, and the Boston Symphony Woodwind Quartet.

Subscriptions are now being filled at the subscription office for these series as well as for the Shed series of each week.

The concerts in the Music Shed will be as follows.

SERIES A

Friday Evening, July 20

BERLIOZ Overture, "The Roman Carnival"
DEBUSSY "Prelude to the Afternoon of a Faun"
RAVEL Rapsodie Espagnole

BRAHMS Symphony No. 2, in D major
Conductor: CHARLES MUNCH

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Sunday Afternoon, July 22

ROSSINI Overture to "L'Italiana in Algeri"
BARTOK Concerto for Orchestra

SCHUBERT Symphony No. 7, in C major
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 27

BEETHOVEN Overture, "Leonore" No. 2
PETRASSI Concerto for Orchestra No. 5

TCHAIKOVSKY Symphony No. 4, in F minor
Conductor: CHARLES MUNCH

Saturday Evening, July 28

HANSON Elegy in Memory of Serge Koussevitzky
SCHUMANN Piano Concerto in A minor
Soloist: RUDOLF SERKIN

HONEGGER Symphony No. 5
DEBUSSY "La Mer"
Conductor: CHARLES MUNCH

Sunday Afternoon, July 29

HANDEL Concerto Grosso in D minor, *Op.* 6, No. 10
HINDEMITH Violin Concerto
Soloist: RUTH POSSELT

MAHLER Symphony No. 1, in D major
Conductor: RICHARD BURGIN

SERIES C

Friday Evening, August 3

BARRAUD Suite
FALLA "The Three-Cornered Hat"
RAVEL Piano Concerto
Soloist: JOCY DE OLIVEIRA

STRAVINSKY Ballet, "Petrouchka" (Complete)
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Saturday Evening, August 4

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(Continued on page 35)



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MOZART.....Symphony in D major, "Haffner," No. 35 (K. 385)

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

TCHAIKOVSKY......"Romeo and Juliet," Overture-Fantasia

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MARTINU.....Fantaisies Symphoniques (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

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For the program of the extra concert on April 29, see page 48.

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

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Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923, 1926, 1933, 1939, 1941, 1945, 1949 and November 25, 1949 (Leonard Bernstein).

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father,



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it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, a remark in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

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nade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be quickly composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, *Die Entführung aus dem Serail,* which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. What he wrote was a second serenade for Haffner. He was, as later appears, to transform it into a symphony, to be known as the "Haffner" Symphony, by dropping two of the six movements.

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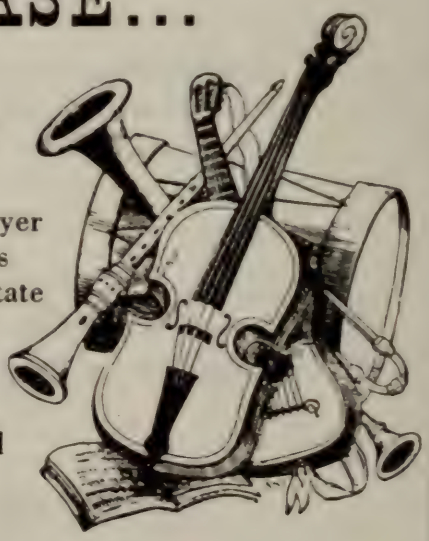
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"ROMEO AND JULIET," OVERTURE-FANTASIA (AFTER SHAKESPEARE)

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840: died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow. It was first performed by the Boston Symphony Orchestra, February 7, 1890. It is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, cymbals, bass drum, harp and strings.

WHEN Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *Voyevode* in 1867, the Symphonic Poem *Fatum* in 1868, the Opera *Undine* early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with *Fatum,* Tchaikovsky dedicated *Romeo and Juliet* to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful





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DID YOU KNOW that Symphony Hall's Pops Concerts were known as "The Promenades" until 1900 and that in earlier Pops days, the musical program often competed with the brash antics of the audience, especially on college nights, when Harvard students performed snake-dances through the auditorium and piled tables on tables until they reached the second balcony . . . that Paderewski, recalling his acquaintance with Mr. Philip Hale of the Boston Herald, mentioned how concerned the famous music critic was with the great pianist's shock of hair. Paderewski said: "I must confess, it was always a question in my mind whether he was envious of my hair or simply disturbed by the sight of it"?

DID YOU KNOW that when Dr. Karl Muck was master of the orchestra in Symphony Hall from 1906 to 1908, he conducted the works of Tchaikovsky only under pressure and story has it that he once led a performance of the "Pathetique" without a single rehearsal because he detested it?

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St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for *Romeo and Juliet,* advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice – or, where he saw fit, left it – with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory andante of Friar Laurence is in the Overture first intoned by the wood winds. In the allegro giusto the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, is developed into a glamorous succession of chords in gentle pulsation (it has

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's *The Tempest,* Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his *Romeo and Juliet.*

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been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time). A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Taneiev among his posthumous papers. It was in the form of a "Duo from *Romeo and Juliet,*" and was set for orchestra by Taneiev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring toward the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a pianissimo, the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on *Romeo and Juliet.*

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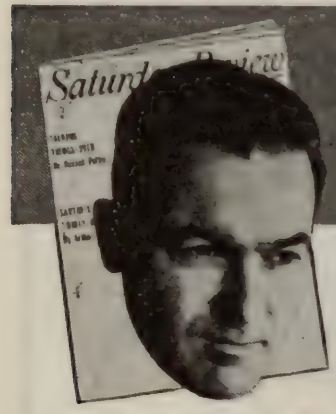
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THOUGHTS FOR 1956

By ERNEST NEWMAN

(From the "Sunday Times," London, January 8, 1956)

AMONG the books that Mr. Cardus "hopes to read in 1956" is "The Ring, from Fitzsimmons to Turpin, by Ernest Newman." For my part I would be content with a really fundamental book on "Musical Criticism, Its Cause and Cure." I think, for example, it is time to tear the false whiskers off one or two rather naïve fallacies that seem to be raising their heads again after the lapse of many years — since the earliest Stravinsky propaganda, in fact. First among them I would place the fallacy of supposing that a composer, to be truly "original," must never show any sign of having been addicted to the respectful study of his predecessors. Judged by such a criterion the greatest of the composers of the past would all show up rather badly.

Do not the adherents of this peculiar theory of modern composition make the elementary mistake of confusing originality of *ideas* with idiosyncrasy of musical vocabulary, grammar, syntax and all the rest of it? Is there any composer to whom it comes so easy to write music that



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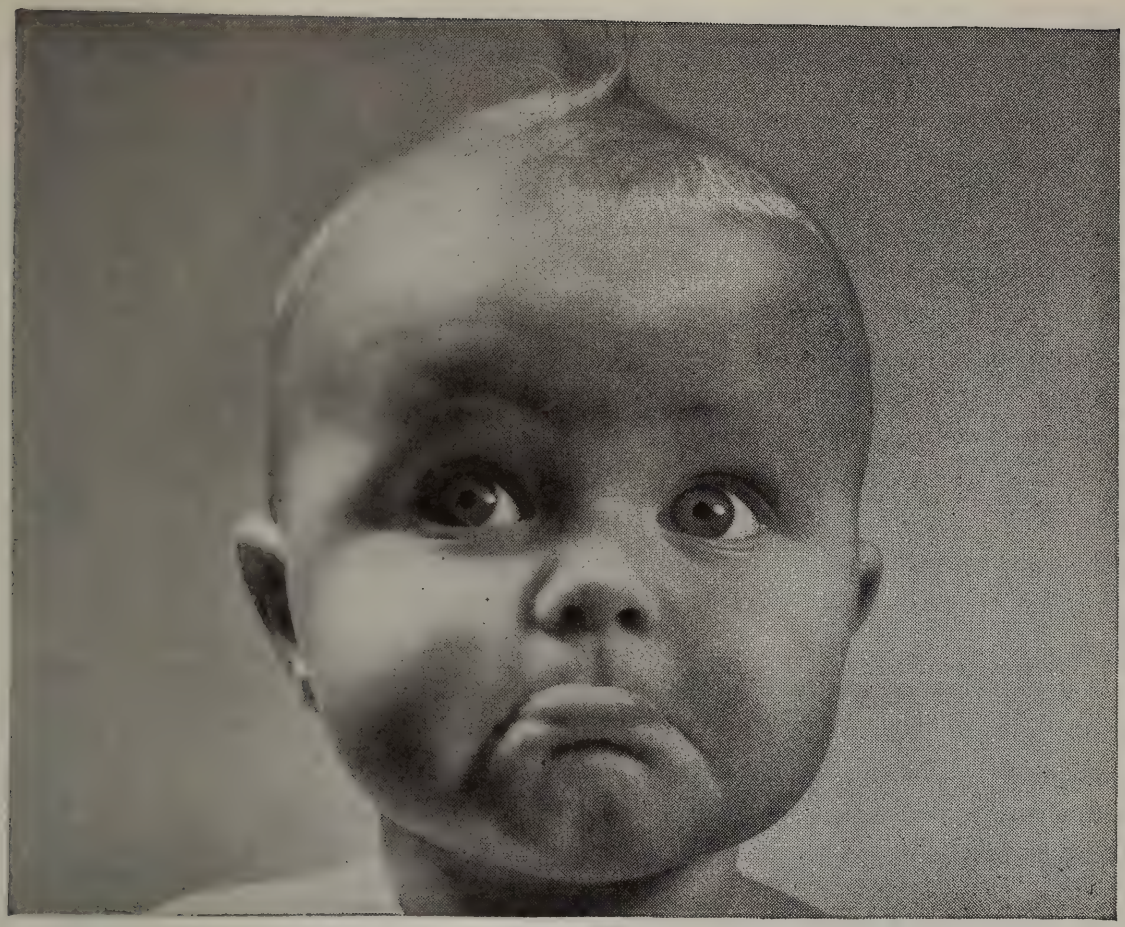
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resembles no other music as the composer who has little or nothing to say that really matters? For such a one is blissfully uninhibited; all he has to do is put on paper any tonal abstraction that comes into his head, claim that he owes nothing to anyone, and majestically bid us take it or leave it. Is it really necessary, even supposing it were possible, for any artist to perform simultaneously the double feat of thinking new thoughts and inventing a new language?

Then there is the fallacy of imagining that it is a sign of weakness in a composer to be "indebted to himself," to say something in his latest work that reminds us faintly of something in an earlier work of his. The truth is that, willy-nilly, no composer can help doing just that. The best composers do it constantly, for anyone who has ears to hear. Every composer has his indelible fingerprints, as anyone can discover for himself if he will set himself to the intensive study of that fascinating subject.

I am not referring now to some trifling melodic resemblance between a bar or two in one work and a bar or two in another by the same composer. This, when it occurs, is a phenomenon so obvious that it takes only the most rudimentary intelligence to perceive it. (As Brahms said when someone pointed out to him that the first three notes

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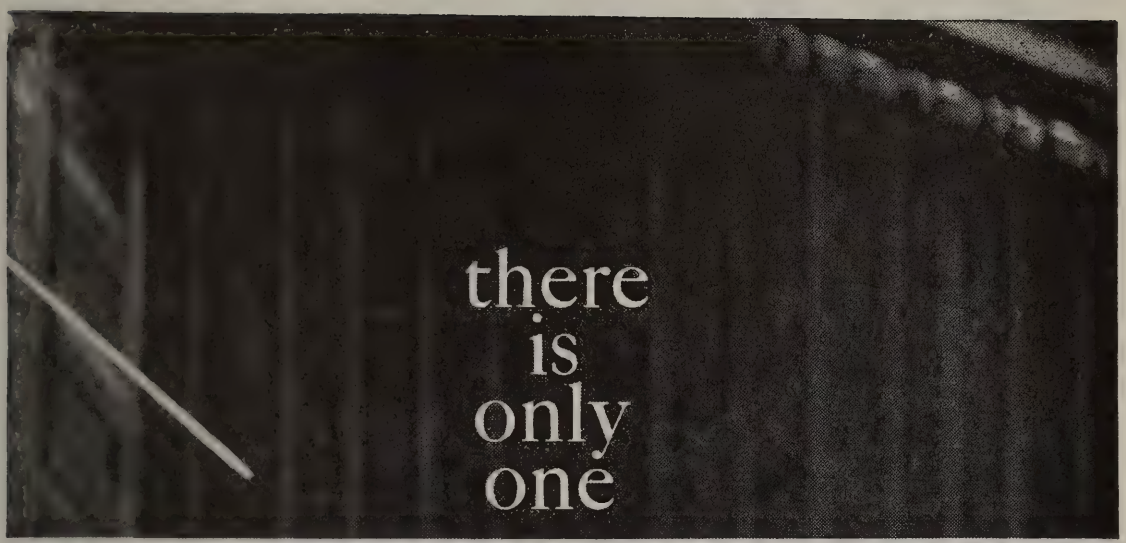

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of one of his themes were identical with the first three of one of Wagner's, "Well, any fool can see that." He might justifiably have added that only a fool of the first order would have plumed himself on making such a discovery.) I refer rather to the little *tics* of style that are discernible, on intensive analysis, in the total life-work of every composer, except, perhaps, the negligible ones.

A harmonic *tic* of the kind I have in mind can be traced through work after work of Strauss. Puccini has a melodic *tic* so deeply rooted in his very constitution as an artist that it occurs, at a conservative estimate, at least five thousand times in his total output; yet nobody seems to have detected it! The important point is that this inveterate uniformity of melodic procedure is consistent with the utmost variety of *ideas* on Puccini's part.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7–8, 1955, by this orchestra in Boston.

The first movement is dated on the manuscript (which otherwise is dated on the title-page as completed in 1953) "New York, April 25, 1951 — Paris, May 26, 1953." The explanation of this extensive period for the first movement is that it underwent re-writing.

The *Fantaisies* have received an award by the New York Music Critics Circle as the "best new orchestral work" presented in New York in the year 1955. (It was performed at the Boston Symphony concerts there, January 12 and 15, 1955.)

The orchestration is as follows: 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU, who now resides in New York, composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

Mr. Martinu, in answer to an inquiry, has been kind enough to provide an explanation of his fanciful title:

"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost





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ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

"To come to my *'Fantaisies'*, there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before,



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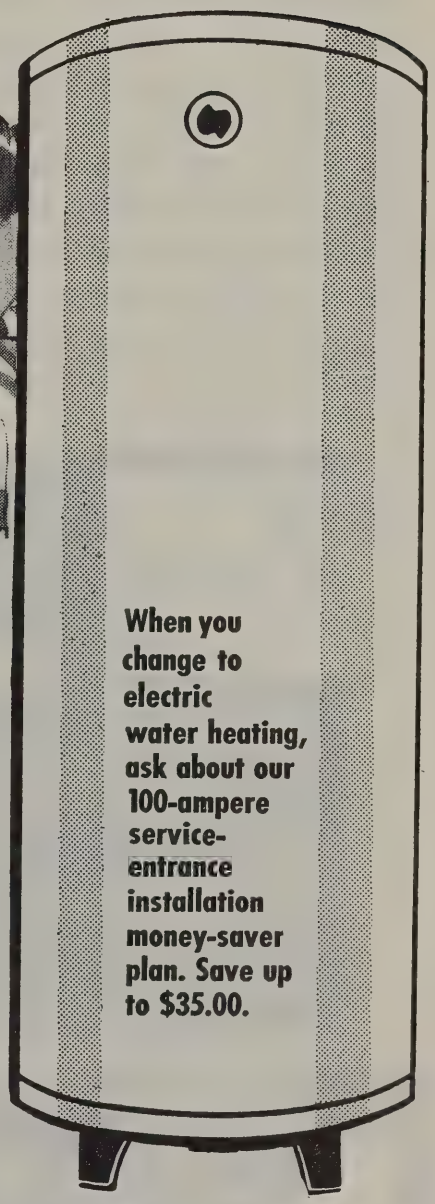
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connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements *'Fantaisies,'* which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet,* which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

It is interesting to know that Mr. Martinu first considered "Fantastic Symphony" for his title. He may well have changed it in the realization that the suggested comparison with Berlioz would be misleading. It has no close or imitative similarity to that aptly named masterpiece. It has no observable descriptive intent, no *"idée fixe."* It is indeed episodic in form, with a whimsical use of rhythm, or color, while in these respects the fantasy is indebted to no one, but is the composer's own. The work is bound into unity by recurrence and by homogeneity of style. The writing is clear and spare, without complexity of contrapuntal texture. The recurrence is less literal than stylistic. The score is characterized by a constant and prominent melodic line, often vividly



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backed by rhythmic play, sometimes vigorous and startling, or by a sinuous, chromatic, "color" figure, as that given to the woodwinds at the very opening and several times returning in varied guise.

The first movement opens lento, 9/8, with sustained notes by the trumpets over the curiously rippling figure just referred to. An andante moderato, beginning with the flutes, increases to an allegro (4/4), introduced by an ascending passage for the horns. A nostalgic theme is developed at first by the strings alone; other instruments enter until the full orchestra, still in melodic vein, brings a climax. A sustained note from the oboe introduces a new section. In still another, the violin solo carries a rhapsodic melody to a percussive accompaniment. There is a return to the opening lento section, and a piano ending.

The middle movement is an allegro 6/8. It brings in another "rippling" passage. A reminiscent theme is worked together with a short and vigorous motto in the strings. The climax gives way to a middle section in 2/4, which builds to another high point, with full orchestral chords. There is a return to the first part, treated more broadly and ending pianissimo.

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The finale is a lento in common time. The orchestra opens with a melodic theme (cantabile). The low strings propose another singing theme. An andante section in 3/4 is introduced. A clarinet solo leads into still another section (allegro) for the full orchestra. There is a lento close whereby the Symphony, as well as its earlier movements, ends softly.

MARTINU

In 1951, when Bohuslav Martinu had passed his sixtieth birthday, Olin Downes reported an interview with the composer in the New York Times of January 7

Martinu, back in the twenties, was the pupil in composition of Roussel in Paris. Mr. Martinu has told us that he became impatient with certain academisms of Roussel, who, nevertheless, must have been of the greatest value in Martinu's development.

That development followed a course all its own in a period in which music has never been more restive and various in its tendencies. Martinu's evolution as an artist in these years has been complex. Born in Czechoslovakia, December 8, 1890, he has just passed his sixtieth birthday and his tenth year in America. He has passed through post-



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Wagnerian, "impressionistic," "neo-classic" influences in composition, kept his head, followed his own path with assurance. His fertility has, if anything, increased over the past. He is obviously at the height of his creative powers. Probably no one of his contemporaries is today producing so much music which finds its way quickly into the repertory.

It could be suspected that this fact connoted a composer who produced easily, fluently and with a dangerous facility. That is not the case. Martinu has a brilliant and practical technic, but he is incapable of an unthorough or conscienceless job. He works very hard, systematically, scrupulously, modestly. He produces so much music because, in the first place, his nature necessitates this. He has to write music. In the second place, he knows his business, and loves it.

Both Martinu and his teacher, Roussel, had important things in common. Both had been for years disciples of impressionism. The strongest influence in Martinu's development in Paris was unquestionably Debussy. But Martinu was soon to turn in directions more classic and masculine and linear in character, also more essentially national. Was Roussel a guiding force in this change or only a confirmative association?

There is another aspect of Martinu of which we in America know

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nothing. The reference is to his operas, none of which have been done here.* What we know is the work of the symphonist and instrumental composer. Martinu has written in most of the known forms in this field — solo pieces, sonatas for more than one instrument, trios, quartets, symphonies. He wrote his First Symphony after he came to America in the spring of 1941. Performed in '42, it met with an exceptional welcome, for its tender and iridescent beauty, harmonic fineness, and lucent, shimmering instrumentation. And it sang what we might call a sublimated Czech song.

This symphony pleased Martinu very much when it was played. However, he looks upon it now as a work of his past. In composing it he used a larger orchestra than he would use today and it might be said that this music was somewhat plumper than the leaner, sterner style that he now cultivates. He is fonder of his Second Symphony, which some reviewers found more obviously, and therefore perhaps less distinctively, Czech than the First. The Second Symphony Martinu considers to represent the break between the fullness of the First Symphony and the more concentrated forms that he cultivated later.

* Since this article was written, *The Comedy on the Bridge* and *The Marriage* have been performed in this country. — Ed.

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(*Continued from page 4*)

PROKOFIEFF Symphony No. 5
(*Concert in memory of Serge Koussevitzky*)
Conductor: LEONARD BERNSTEIN

Sunday Afternoon, August 5

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TCHAIKOVSKY Concerto for Violin
Soloist: ZINO FRANCESCATTI, *Violin*

SCHUMANN Symphony No. 2, in C major
Conductor: CHARLES MUNCH

SERIES D

Friday Evening, August 10

HAYDN Symphony No. 102, in B-flat major
PISTON Symphony No. 6

STRAUSS "Don Juan"
DUKAS "L'Apprenti Sorcier"
Conductor: CHARLES MUNCH

Saturday Evening, August 11

FREED Festival Overture
BRAHMS Symphony No. 3, in F major

ENESCO Suite for Orchestra, *Op.* 9
STRAUSS Suite from "Der Rosenkavalier"
Conductor: PIERRE MONTEUX

Sunday Afternoon, August 12

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(Elisabeth Schwarzkopf)
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Symphony No. 5 in C minor
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† The Fourth Symphony, completed in 1945, was first performed in Philadelphia on November 30 of that year. — Ed.



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"My Fifth Symphony. It was written for the Prague Philharmonic Festival of 1946, four years ago. I don't exactly know what I think about it because it is too near to me. But certainly it is a well organized, organic, orderly work. There are very few places in it with which I am not satisfied. The work had a singular experience in Prague. I think the Government there knows for certain that I am what they call a 'formalist.' I was a very great friend of Jan Masaryk. It may have been for political reasons that my symphony in Prague had very bad reviews in the press. But this is interesting, indeed somewhat laughable: it received the first prize of the Czech Academy.

Many students of Martinu's music believe that it is more truly Czech in its actual substance than it was before he came to America. He said that substantially he agreed. He said that no American could fully realize the freedom of the atmosphere in America, the absolute lack of restriction of act, of thought. This effected in him a certain release, and that release had resulted in the crystallization of his utmost creative ideas. [COPYRIGHTED]



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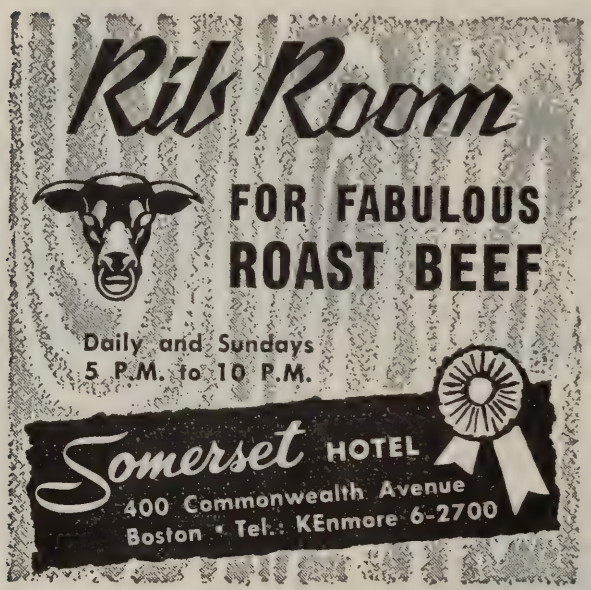
Born at Cádiz, Spain, November 23, 1876; died at Alta Gracia, Argentina, November 14, 1946

The ballet *El Sombrero de tres Picos* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite, which forms the larger part of this ballet, had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921. The dances have since been performed at these concerts March 5, 1926, January 18, 1929, January 31, 1930, December 1, 1933, November 29, 1940 (Désiré Defauw conducting), December 20, 1946 (Richard Burgin conducting), and January 4, 1951 (Ernest Ansermet conducting).

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.





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VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *El Sombrero de tres Picos.** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *El Corregidor y la Molinera,* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and

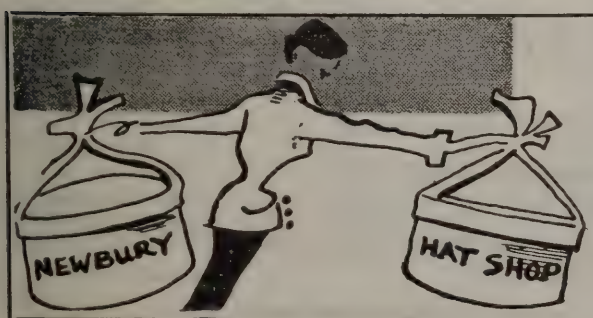
* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *Der Corregidor,* by Hugo Wolf.

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exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

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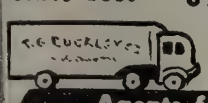
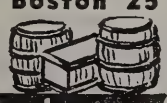
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"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his *Manuel de Falla and Spanish Music,* "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes. The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

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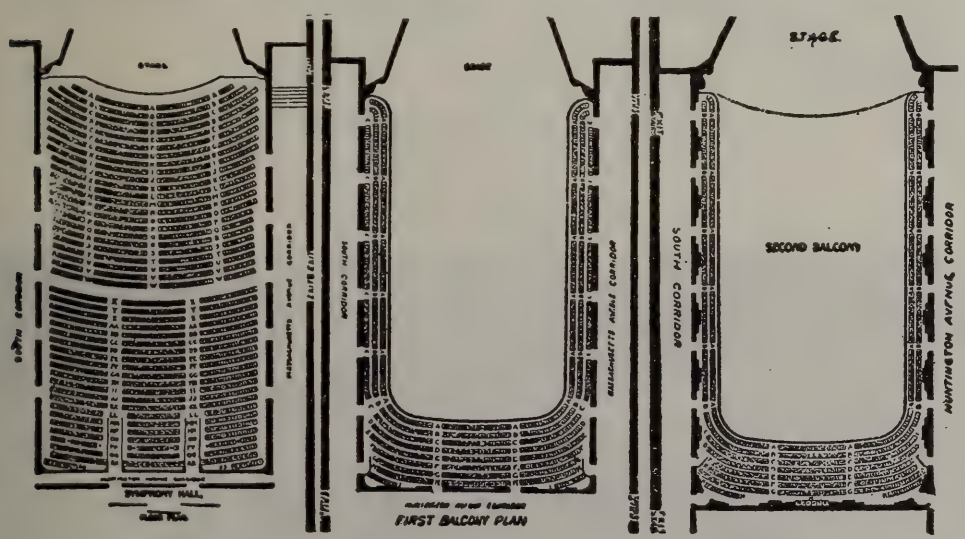
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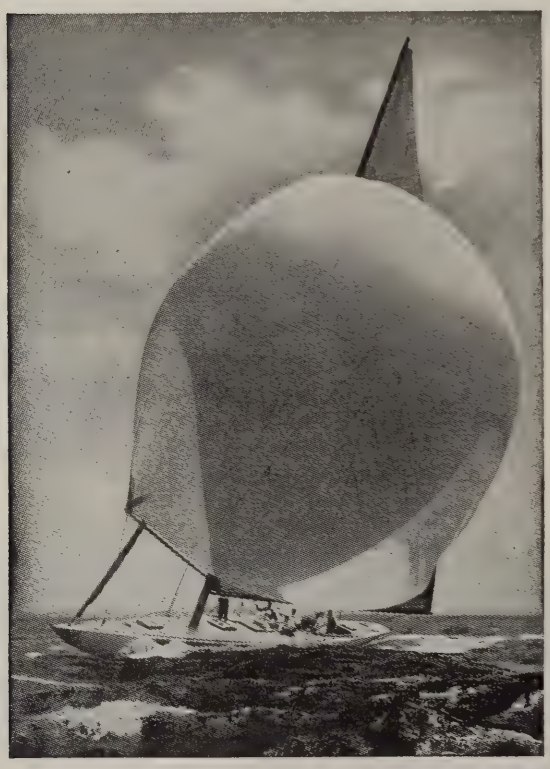
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Symphony No. 8, in F major, *Op.* 93 — II December 18

Overture, "Leonore," No. 2 — III January 22

BRAHMS — Piano Concerto No. 1, in D minor, *Op.* 15 — *Soloist:* RUDOLPH SERKIN — III January 22

Symphony No. 3, in F major, *Op.* 90 — IV February 19

DEBUSSY — "Prélude à l'Après-midi d'un Faune" (Eclogue by Stéphane Mallarmé) — III January 22

FALLA — Three Dances from the Ballet "El Sombrero de Tres Picos" — VI April 22

FREED — Festival Overture — IV February 19

FRESCOBALDI — Toccata (Freely transcribed for orchestra by Hans Kindler) — II December 18

HANSON — *"Elegy in Memory of Serge Koussevitzky" — III January 22

D'INDY — Symphonic Variations, "Istar," *Op.* 42 — IV February 19

KODÁLY — Dances of Galánta — II December 18

MARTINU — *"Fantaisies symphoniques," (Symphony No. 6) — VI April 22

MILHAUD — *Symphony No. 6 — I November 6

MOEVS — Fourteen Variations for Orchestra — V April 8

MOZART — Symphony in A major, K. 201 — V April 8

Symphony in D major, "Haffner," No. 35, K. 385 — VI April 22

PROKOFIEFF — Symphony No. 5, *Op.* 100 — V April 8

RACHMANINOFF — Rhapsody on a Theme of Paganini, for Piano and Orchestra, *Op.* 43 — II December 18

Soloist: ALDO CICCOLINI

STRAUSS — Suite from "Der Rosenkavalier" — IV February 19

STRAVINSKY — Capriccio, for Piano and Orchestra — V April 8

Soloist: JESÚS MARÍA SANROMÁ

TCHAIKOVSKY — Symphony No. 4, in F minor, *Op.* 36 — I November 6

"Romeo and Juliet," Overture-Fantasia — VI April 22

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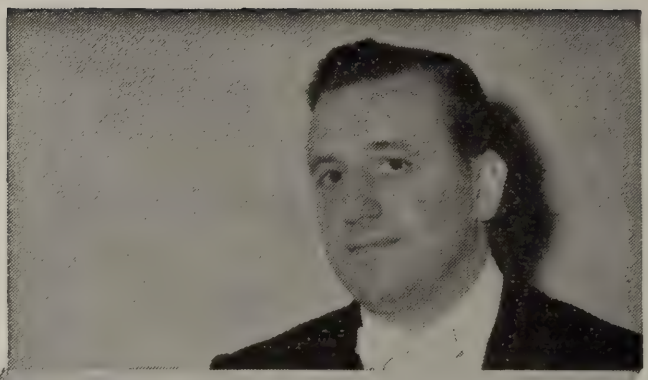
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Mrs. Walter K. Shaw
Mrs. Donna E. Shay
Mrs. Winthrop L. Sheedy
Mrs. Robert Shelander
Mr. Jay Sheldon
Mr. and Mrs.
Herbert G. Shelley
Mrs. Ruth Shelton
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Mrs. Prentiss Shepherd
Miss Carrie E. Sherrill
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Mrs. John Shillito
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Miss Emma Stein
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Henry J. Stein
Mrs. Herbert L. Stein
Mrs. Alexander Steinert
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Mrs. June Hookey Straus
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Miss Atossa B. Thomas
Miss G. M. Thomas
Miss Grayce E. Thompson
Mr. and Mrs.
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Dr. and Mrs.
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Mrs. Elihu Thomson
Mr. and Mrs.
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Miss Mary Q. Thorndike
Mrs. Richard K. Thorndike
Mrs. Henry Thornton
Mrs. Ward Thoron
Mrs. David W. Tibbott
Miss E. Katharine Tilton
Miss Elizabeth Tilton
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Mr. Richard H. Tingey
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Miss Kaye Torrant
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Mrs. Loren D. Towle
Miss Annie R. Townsend
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Miss Ruth Tucker
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Miss Mary J. Tully
Mrs. Peter Turchon
Miss Dora Turitz
Miss Mary C. Turnbull
Mr. and Mrs.
Howard M. Turner
Dr. William J. Turtle
Mrs. H. A. Tuttle
Mr. Henry C. Tuttle
Miss Florence L. Tyler
Miss Marion L. Tyler
Mrs. Royal W. Tyler
In Memory of
William Bartlett Tyler
Mrs. Griswold Tyng

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Mrs. Israel Uditsky
Mr. and Mrs.
Hyman B. Ullian
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Mr. Daniel R. Vershbow
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Miss Doris Volland
Miss Elizabeth Vollmayer
Mrs. Cushing Vose
Mr. Edwin C. Vose
Miss Ruth C. Vose

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Miss Sylvia H. Watson
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Moses A. Weinman
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Dr. and Mrs.
David Weintraub
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Mrs. Robert Weiss
Mrs. Soma Weiss
Mrs. E. Sohier Welch
Mr. and Mrs. James O. Welch
Mr. John F. Welch, Jr.
Miss Elizabeth
Rodman Weld
Mrs. Matilda B. Weller
Mr. and Mrs.
Raynor G. Wellington
Miss Virginia Wellington
Mrs. Gordon B. Wellman
Mrs. A. Turner Wells
The Albert B. Wells
Family Trusts
Mrs. William K. Wells
Mrs. Barrett Wendell, Jr.
Miss Margaret Wentworth
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Mark R. Werman
The Ralph Wermans
Mr. Paul Werner
Miss Barbara H. West
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Mr .and Mrs.
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Mrs. William P. Wharton
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Miss Barbara Wheatland
Mrs. Stephen Wheatland
Miss Adaline E. Wheeler
Mr. and Mrs.
Alexander Wheeler
Miss Eunice Wheeler
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Leonard Wheeler
Dr. and Mrs.
Frank C. Wheelock, Jr.
Mrs. Henry M. Wheelwright
Miss Eleanor E. Whitcomb
Miss Anastasia K. White
Mrs. Charles D. White
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Mrs. Charles P. White
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Mr. Jordan M. Whitelaw
Miss Anne Whiteman
Mrs. James E. Whitin
Miss Isabel Whiting
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Mrs. Mason T. Whiting
Mrs. Max O. Whiting
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Miss Dorothy Whitman
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Miss Margaret Whitney
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Miss Elsie Whittemore
Mrs. Henry E. Whittemore
Miss Mildred E. Whittemore
Mrs. Wyman Whittemore
Mr. and Mrs.
Robinson S. Whitten
Mrs. James P. Whitters
Mr. and Mrs.
Eugene P. Whittier
Mr. Nathaniel Whittier
Mr. and Mrs.
Robinson S. Whittier
Mrs. Frederick S. Whitwell
Mr. and Mrs. Peter A. Wick
Mr. F. M. Wiener
Miss Emma H. Wienold
Mrs. Robert G. Wiese
Miss Barbara Wiggin
Mrs. Joseph Wiggin
Mrs. Morrill Wiggin
Dr. and Mrs.
William C. Wigglesworth
Mr. Richmond G. Wight
Mrs. William H. Wightman
Mr. Wade H. Wigington, Jr.
Mrs. Rufus L. Wilbor
Miss Dorothy T. Wilder
Miss Katherine Wilkins
Mr. Marshall Sumner
Wilkins
The Honorable
Raymond S. Wilkins
Mr. Warde Wilkins
Mrs. Alexander Williams
Mr. Alexander W. Williams
Dr. and Mrs. Bryan Williams
Miss Faith E. Williams
Miss Hilda W. Williams
Mrs. Horace D. H. Williams
Miss Janet M. Williams
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Miss Marion Williams
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Mrs. Oliver E. Williams
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Mr. and Mrs.
Robert W. Williamson
Mrs. Arthur Willis, Jr.
Miss Ruby Willis
Miss Ruth C. Willis
Mrs. E. V. K. Willson
Mrs. Wesley P. Wilmot
Mrs. Edward Chase Wilson
Miss Eleanor Wilson
Mrs. Esther H. Wilson
Mr. and Mrs.
Grafton Lee Wilson
Miss Sara Lou Wilson
Mrs. H. W. Winer
Mr. Irving Winer
Mrs. Fred A. Wing
Miss Effie May Winger
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David H. Winnick
Mrs. Laurence L. Winship
Mr. Frederick Winslow
Mrs. Allen P. Winsor
Mrs. Frederick Winsor
Mrs. Sidney H. Wirt
Mr. and Mrs. Robert Wise
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Mr. and Mrs. Max D. Wit
Mrs. P. C. Withers
Mr. and Mrs. Edward B. Witte
Mrs. S. Burt Wolbach
Dr. and Mrs. A. Wolbarsht
Mr. and Mrs. Oliver Wolcott
Mr. and Mrs. Roger Wolcott
Mr. Gerard Wolfe
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Mr. and Mrs.
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Mrs. Kennard Woodworth
Mrs. John Wooldredge
Mrs. George H. Woolley
Miss Constance Rulison
Worcester
Mrs. William C. Worth
Mr. and Mrs. Paul I. Wren
Mr. George L. Wrenn, II
Mrs. John G. Wright
Most Reverend
John J. Wright
Mr. Kenneth A. Wright
Mrs. Walter P. Wright
Mrs. Edgar N. Wrightington
Mrs. Walter Wrigley
Mrs. Frederick R. Wulsin
Mr. Francis E. Wylie
Mr. and Mrs.
Dann Coriat Wyman

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Miss Mary E. Yassin
Mr. H. H. Yeames
Mr. Seymour Yellin
Mr. and Mrs.
Herschel I. Yesley
Miss Miriam Yoffa
Mr. Sidney R. Yoffe
Dr. Morris Yorshis
Miss Anna Young
Dr. and Mrs.
Edward L. Young
Mrs. Henry Melvin Young
Mr. and Mrs.
Herman A. Young
Mrs. Thomas Young

Mr. and Mrs.
Sydney Zanditon
Dr. Louis Zetel
Mrs. Percy R. Ziegler
Mr. Irving P. Zieman
Miss M. Emma Zoller

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Mrs. Laurence Achilles—Connecticut
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Mr. and Mrs. Eugene E. Adams—New York
Miss Hannah M. Adams—New York
Colonel Walter Adler—Rhode Island
Mr. David Aldrich—Rhode Island
Mr. Joseph Dana Allen—New York
Mrs. Philip K. Allen—Washington, D.C.
Mrs. Robert J. Allen—Maryland
Dr. Harold L. Alling—New York
Mr. Hugh B. Allison—Rhode Island
Mr. Lloyd V. Almirall—New York
Mrs. Robert R. Ames—Maine
Mr. and Mrs. John A. Anderson—
Rhode Island
Mr. and Mrs. Ernest Angell—New York
Mrs. R. Edwards Annin—Rhode Island
Dr. I. Arons—New York
Mrs. Arthur O. Asher—New York
Mr. and Mrs. Randolph Ashton—Pennsylvania

In Memory of K. E. B.—New Jersey
Mr. Donald S. Babcock—Rhode Island
Mrs. Harvey A. Baker—Rhode Island
Mr. Haig M. Balijian—Rhode Island
Mrs. Edward L. Ballard—New York
Mr. and Mrs. Norman V. Ballou—Rhode Island
Mr. Frederick C. Balz—New Jersey
Mrs. Paul Bardach—Rhode Island
Miss Mary-Margaret H. Barr—New Jersey
Mrs. Richard A. Bartlett—New Jersey
Miss Helen L. Bass—New Jersey
Mr. Emil J. Baumann—New York
Mrs. G. C. Beach—New York
Mr. Gerald F. Beal—New York
Mrs. Norwin S. Bean—New Hampshire
Miss Mazie Becker—New York
Mr. and Mrs. Jean Bedetti—Florida
Mrs. Frank Begrisch—New York
Beinecke Foundation—New York
Mrs. Haughton Bell—New York
Miss Charlotte R. Bellows—Rhode Island
Mr. Edward C. Bench—New York
Miss Helen Chrystal Bender—New Jersey
Mr. Elliot S. Benedict—New York
Dr. and Mrs. Emanuel W. Benjamin—Rhode Island
Mrs. Edward H. Bennett, Jr.—Illinois
Miss Georgina Bennett—New Jersey
Mrs. Samuel C. Bennett—Vermont
Mrs. Winchester Bennett—Connecticut
Mr. and Mrs. Aaron W. Berg—New York
Mr. and Mrs. Oscar F. Berg—New York
Mr. John H. Bergmann—New York
Mr. Louis K. Berman—New York
Mr. Myer Berman—New Hampshire
Mrs. E. E. Bernheimer—New York
Dr. Frank B. Berry—Washington, D.C.
Mrs. Richard Bersohn—New York
Miss Dorothy L. Betts—New York
Mr. Rene Bickart—New York
Mrs. Bruce M. Bigelow—Rhode Island
Miss Gladys M. Bigelow—Maine
Mrs. A. W. Bingham—New York
Miss Mary Platt Birdseye—New York
Miss Edith C. Black—New York
Blackstone Valley Music Teachers' Society—Rhode Island
Mrs. Robert Woods Bliss—Washington, D.C.
Mr. Samuel J. Bloomingdale—New York
Dr. Rhea C. Blue—Washington, D.C.
Mrs. Julius Blum—New York
Mr. Robert E. Blum—New York
Miss Mildred G. Blumenthal—Rhode Island
Miss Margarethe Bodlaender—New York
Mr. Edward C. Boettcher—Wisconsin
Mr. and Mrs. Benjamin Bogin—Connecticut
Mr. Aaron Bonoff—New York
Mr. Christian E. Born—Connecticut
Mr. Douglass C. Boshkoff—New York
Mr. and Mrs. Burnham Bowden—New York
Mr. and Mrs. John W. Bowden—New York
Mrs. R. M. Bozorth—New Jersey
Mrs. David A. Brayton—Rhode Island
Mrs. Louis J. Brecker—New York
Mr. Thomas W. Bresnahan—New York
Mrs. Carroll H. Brewster—New York
Mr. E. T. Brewster—New York
Miss Harriet M. Briggs—Rhode Island
Mr. and Mrs. Curtis B. Brooks—Rhode Island
Mr. and Mrs. John Nicholas Brown—Rhode Island
Mrs. Mabel Wolcott Brown—Connecticut
Miss Mary Loomis Brown—New York
Mrs. W. S. Browne—New Jersey
Mrs. Pierre Brunschwig—Rhode Island
In memory of Mrs. George S. Buck—New Hampshire
Mrs. Arthur M. Bullowa—New York
Mr. J. Campbell Burton—New York
Mrs. Clarence Buttenwieser—New York

Mr. John Hutchins Cady—Rhode Island
Mr. William H. Cady—Rhode Island
Miss Maria L. Camardo—Rhode Island
Mrs. George A. Campbell—New Jersey
Mrs. Wallace Campbell—Rhode Island
Mrs. William H. Campbell, Jr.—New Jersey
Mrs. H. Bissell Carey—Connecticut
Mrs. Otis Swan Carroll—New York
Mrs. A. Hartwell Carter—Hawaii
Mr. Frederic D. Carter—New York
Misses Agnes M. and Helen V. Casey—New York
Mrs. Charles A. Cass—New York
Dr. and Mrs. Francis H. Chafee—Rhode Island
Mrs. B. Duvall Chambers—South Carolina
Chaminade Club of Providence, Rhode Island—Rhode Island
Madame Avis Bliven Charbonnel—Rhode Island
Miss Rosepha P. Chisholm—New York
Chopin Club of Providence—Rhode Island
Mr. and Mrs. Roger T. Clapp—Rhode Island
Miss Alice K. Clark—Rhode Island
Misses Elizabeth L. and Katherine F. Clark—Rhode Island
Mr. and Mrs. Frederic S. Clark, Jr.—New York
Mrs. Henry Cannon Clark—New York
Mr. William A. Coffin—New Jersey
Mrs. Frank Cohen—New York
Miss Constance Coleman—New York
Mrs. Dayton Colie—New Jersey
Mrs. J. C. Collins—Rhode Island
Mr. Lester Collins—Washington, D.C.
Mr. Martin F. Comeau—New York
Mrs. George E. Comery—Rhode Island
Mrs. Arthur C. Comey—Maine
Mr. and Mrs. James B. Conant—Germany
Mr. Robert S. Conant—New Jersey
Mrs. G. Maurice Congdon—Rhode Island
Miss Margaret Conklin—Florida
Mrs. Rae H. Conklin—Illinois
Miss Shirley Conklin—Illinois

Mrs. W. P. Conklin—Connecticut
Miss Elizabeth C. Conlon—Rhode Island
Miss Charlotte D. Conover—New Hampshire
Miss Luna B. Converse—Vermont
Mrs. James E. Cooper—Connecticut
Mrs. Adelaide T. Corbett—New York
Mr. Edward J. Corcoran—Rhode Island
Mr. John J. Corcoran—Rhode Island
Mr. Michael R. Corcoran—Rhode Island
Mr. and Mrs. W. Donald Coulter—
Rhode Island
Miss Margaret Cranford—Connecticut
Mr. and Mrs. Gordon K. Creighton—
New York
Mr. Swasey Crocker—New York
Mrs. F. S. Crofts—Connecticut
Misses Clara R. and Mary L. Crosby—
Rhode Island
Mrs. Gammell Cross—Rhode Island
Mrs. Joseph H. Cull—Rhode Island
Mrs. Alan J. Cummins—New York
Miss Mildred E. Curran—New York
Mr. Raymond Curtis—Rhode Island
Mrs. Charles C. Cushman—Rhode Island

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Mrs. Charles Whitney Dall—New York
Miss Rachel E. Daltry—New York
Mrs. Murray S. Danforth—Rhode Island
Mrs. William Darrach—Connecticut
Mr. Aaron W. Davis—New York
Mr. Vincent Dempsey—Missouri
Mr. John Deveny—California
Mrs. Adrian G. Devine—New York
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Mr. and Mrs. Robert E. Dietz—New York
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Mr. R. J. Dionne—Maine
Mrs. Clarence C. Dittmer—New York
Mrs. L. K. Doelling—New York
Dr. George B. Dorff—New York
Mrs. Robert B. Dresser—Rhode Island
Miss Ethel DuBois—New York
Mrs. A. H. Duerschner—New York
Miss Annie H. Duncan—New Hampshire
Miss Beatrice Dunn—New York
Mrs. Jack Dworin—New York
Miss Margaret B. Dykes—Rhode Island

Mrs. Henry C. Eaton—New Hampshire
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Leon Marjollet
Martin Hoherman
Louis Berger
Richard Kapuscinski
Robert Ripley

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Everett Firth

PERCUSSION

Charles Smith
Harold Farberman
Harold Thompson

PIANO

Bernard Zighera

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't